

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3640.

SATURDAY, JULY 31, 1897.

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JOHN EDWARD LLOYD, M.A., Secretary and Registrar.  
Bangor, July 7, 1897.

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IF Father Gerard's sceptical essay 'What was the Gunpowder Plot?' had done nothing more than elicit Mr. Gardiner's exhaustive and lucid reply, he would have done much to deserve the gratitude of historical students. Father Gerard's aim was to throw doubt on every essential feature of the traditional plot—to suggest that the confessions of the plotters were systematically falsified, if not invented, by Lord Salisbury, and that the plot itself, such as it was—and what it was we are not told—had been originally fomented and elaborated by that statesman, partly for his own personal aggrandizement and partly to goad King James into taking more vigorous measures against Catholics. In this almost incredible villainy Salisbury is said to have been aided by Percy, who acted as his spy and as a traitor to his fellow conspirators. Whatever the real plot was, Father Gerard is convinced that Salisbury knew of it and had a hand in it long before Monteagle's receipt of the mysterious anonymous letter.

Father Gerard presents his debatable case with considerable skill. He has put together every discrepancy in the original documents, every apparent improbability of statement, and has made elaborate topographical investigations, proving, indeed, that Whynniard's house, rented by Percy, could not have stood where it has traditionally been supposed to have stood, and attempting to prove that there was no mine, no cellar, not even a Guy Fawkes's lantern. The audacity of his destructiveness and the recklessness of his insinuations took critics by surprise, and found evident favour with a large portion of the reading public. Moreover, although it may appear, in the words of Mr. Gardiner, that Father Gerard is "unversed in the methods of historic inquiry which have guided recent scholars," and in spite of some conspicuous errors in detail, he gives the supporters of the traditional story "some hard nuts to crack," and accordingly, not entirely satisfied with various replies which have appeared, Mr.

Gardiner resolved to examine the whole evidence *de novo*. In 'What Gunpowder Plot Was' Father Gerard has his answer—a model of patient research and a triumph of common sense.

Mr. Gardiner begins with a careful examination of the several confessions extracted from Fawkes. He compares these declarations with the declarations and proceedings of the Government day by day, bringing out in a most interesting and convincing manner the fact that the knowledge of the Government developed *pari passu* with the development of Fawkes's disclosures. This result strikes at the root of Father Gerard's contention. The same point is brought out in the circumstances of the discovery. "It was an investigation made by men who were afraid of being blown up, but almost as much afraid of being made fools of by searching for gunpowder which had no existence, upon the authority of a letter notoriously ambiguous." Up to the morning of the 6th Salisbury and the officials were as men groping in the dark. They only knew of Fawkes by his assumed name of Johnson. They knew of no other conspirators. On the 5th, indeed, a proclamation was issued for the capture of Percy, for Fawkes's lodging was found to have been taken in Percy's name. Fawkes up to the 8th hoped to take the whole burden on his own shoulders. While, therefore, he boldly proclaimed that he was on the point of blowing up the House, with king, bishops, and lords, he was silent about the mine, and lied lest it should be discovered that he had confederates. On the 8th, with torture in prospect, he revealed the mine and the whole plot with the number of persons involved, but refused to give their names. After torture on the 9th he supplied the names, and confirmed his declaration of the previous day which had been taken before the royal commissioners. Thomas Winter's ample declaration of the 23rd, "pervaded throughout with an air of spontaneity" and genuineness, bears witness to the mine and the cellar. Father Gerard, misreading or misinterpreting a date upon the document, suggests that this also was a fabrication of Salisbury which Winter was induced by torture to attest. The proof of torture fails. In the copy in the Record Office the names of commissioners attesting it are, indeed, added in Salisbury's hand. But as to these commissioners, or the commissioners in general, Mr. Gardiner pertinently remarks that two of them were Catholics by profession or repute, and two others, at least, friendly to Catholics, and he adds:—

"Father Gerard's charge resolves itself into this: that Salisbury not only deceived the public at large, but his brother-commissioners as well. Has he seriously thought out all that is involved in this theory?.....How could Salisbury count on the lifelong silence of all these? Salisbury, as the event proved, was not exactly loved by his colleagues, and if his brother-commissioners—every one of them men of no slight influence at Court—had discovered that their names had been taken in vain, it would not have been left to the rumour of the streets to spread the news that Salisbury had been the inventor of the plot. Nay, more than this, Father Gerard distinctly sets down the story of the mine as an impossible one, and therefore one that must have been fabricated by Salisbury for his own

purposes. The allegation that there had been a mine was not subsequently kept in the dark. It was proclaimed on the housetops in every account of the plot published to the world. And all the while, it seems, six out of these seven commissioners, to say nothing of the Attorney-General, knew that it was all a lie—that Fawkes, when they had examined him on the 8th, had really said nothing about it; and yet, neither in public, nor, as far as we know, in private—either in Salisbury's lifetime or after his death—did they breathe a word of the wrong that had been done to them as well as to the conspirators!"

Father Gerard, however, persists that the mining operations were physically impossible, or impossible without discovery; and he defies the topographer to locate mine or cellar in consistency with known facts or the traditional account. Mr. Gardiner takes up this challenge. Brushing aside the conjectural view of the neighbourhood founded "on the best authorities" by Father Gerard's artist, and re-examining the plans of 1685, 1739, and 1761 in the Crace collection of the British Museum, he indicates with considerable probability the exact locality of the tenements rented by Percy, with the little garden at the back close to the water's edge. The difficulties raised vanish one by one; and the result, which can hardly be summarized here, is a distinct acquisition to our knowledge, enabling the student for the first time to form a true "composition of place."

Some, indeed, of Father Gerard's main difficulties *solventur risu*. He lays, for instance, great stress upon the impossibility of removing with safety the mass of rubbish which would have had to be extracted from the mine. Mr. Gardiner simply remarks:—

"Some of the earth may have been, as Fawkes said, strewn over the garden, but the greater part must have been disposed of in some other way. Is it so very difficult to surmise what that was? The nights were long and dark, and the river was very close."

An amusing mistake is made by Father Gerard in his eagerness to asperse the character of Percy. This pretended "zealous convert" is declared to have been a bigamist, having one wife living in the capital and another in the provinces. "The magistrates of London arrested the one," says Father Gerard, "and those of Warwickshire the other, alike reporting to the secretary what they had done, as may be seen in the State Paper Office." Mr. Gardiner replies that the papers in question prove nothing of the sort. Percy's wife, arrested in Holborn on November 5th, had not seen her husband since midsummer, and she lived very quietly, teaching children. She was probably at once set free, having nothing to tell. She would naturally in her distress seek refuge in the house of her own brother, John Wright, in Warwickshire, where she was again arrested on the 12th. "It is adding a new terror to matrimony," adds Mr. Gardiner, "to suggest that a man is liable to be charged with bigamy because his wife is seen in London one day and in Warwickshire a week after."

The graver charge against Lord Salisbury as signally fails. There is not a particle of evidence that he was a party to the plot, and there is the greatest probability that he had no suspicion of its existence before he saw the Monteagle letter. Nor is

any adequate motive suggested for the monstrous crime imputed to him. There is nothing to show he was manœuvring for place or power. He was created Earl of Salisbury six months before the discovery, and there was no need to frighten the king into acts of persecution, for even before that date James had accepted Salisbury's views on this matter, and had rigorously enforced the penal laws.

If Father Gerard had established his thesis, the much debated question of the compliance or complicity of the Jesuits might have been conveniently set aside. There would be little interest in discussing, for instance, the amount of Garnet's guilt in concealing a plot which either did not exist or was already well known to the chief minister of State. The question, however, now forces itself again to the front, and it is one which has never been adequately threshed out. Mr. Gardiner in his last chapter, on "The Government and the Priests," touches it with moderation and reserve, and on one point, perhaps, with an excess of caution. Bates declared that he had confessed his scruples to Father Greenway, and that the Jesuit had given him absolution and encouragement to proceed. Greenway solemnly protested that he had never heard of the plot from Bates. Mr. Gardiner, loth to suspect the Jesuit of "telling a deliberate lie," suggests that Bates may have spoken vaguely of his master's desire to engage him in a design against the Government without reference to the gunpowder. But surely this supposition is unnecessary. Greenway would consider it not only lawful, but his sacred obligation, to deny on oath such knowledge imparted in sacramental confession. The case against Greenway remains a very strong one. Catesby, at least, seems to have believed that the Jesuit approved his plot, for, in his despair at the desertion of his other friends at Coughton, the conspirator cried out on seeing Greenway, "Here at least was a gentleman that would live and die with them."

Greenway's disclosure to Garnet is another point which needs re-examination. The difficulty of accepting as a sacramental confession the communication described by Garnet himself (in the letters printed by Mr. Gardiner in the *English Historical Review*, 1888) is very great. Greenway scarcely pretends that his information derived from Catesby was more than a natural secret. Yielding to Garnet's curiosity, he satisfies his own scruples in revealing such a secret by feigning to make it part of a confession—a common enough trick. He unnecessarily introduces the names of half a dozen accomplices, and thereby commits mortal sin. He enters into details as to what Percy was to do "after the action"; how the Duke (Charles) was to be carried off; or if he were in the Parliament (that is, blown up by the powder) they would surprise the Lady Elizabeth and proclaim her. Can all these confidences have been matter for confession or strictly subject to the "seal," or were these men vainly attempting to save their consciences by a pious fraud?

In any case, quite apart from the alleged "seal," Garnet's general knowledge, as he admitted, was enough to condemn him. His

excuse was that he had hoped to meet Catesby in November, and then effectively to dissuade him from his project. "If," writes Mr. Gardiner, "he had for many months before known enough, otherwise than in confession, to enable him to remonstrate with Catesby in November, why could he not have remonstrated with him four months before with much more hope of success?" The attempt to make Garnet a martyr for the seal of confession is preposterous. The hostility of the secular priests against the Society of Jesus was not so bitter as to lead them to grudge the honour of martyrdom to a Jesuit brother. Yet so strong was the judgment of Rand, the agent of the clergy, on this point, that when in the summer of 1624, in company with some friends in Rome, he saw Garnet's picture in the Gesù Gallery with the inscription "Propter fidem Catholicam," he took occasion to protest, complaining that Garnet "died for treason." "Mr. Clayton and I," writes Rand in his diary, "went thither in April, 1625. It was changed, and only 'Ab hæreticis occisus.' Yet the straw is there, and transposed to the right hand, which is the less conspicuous part of the alley." The recent process for Garnet's beatification has been at least so barred or deferred at Rome as to suggest that the Holy See is upon this point at one with Mr. Rand.

*Poems.* By Horace Smith. (Macmillan & Co.)

THE latest verses of Mr. Horace Smith, now published along with selections from his 1860 and 1889 volumes, do not betray any very marked advance upon his former work. He still writes spontaneously on themes drawn from the changing seasons, with an occasional poem of episode or of personal and moral reflection. The influence of Wordsworth remains strong upon him; one traces echoes, too, of Matthew Arnold; and, once, of that Latin namesake whose 'Ode to Thaliarchus' he adapted with so considerable a measure of success in earlier days. In previous volumes his narrative poems went somewhat on the simple lines of Tennyson's 'Dora' or Clough's 'Bothie'; here, in 'Naples, 1828,' and 'Too Late,' it is rather Browning whom, consciously or not, he follows afar. But the new feature of his freshly published verse is to be found in the "Hymns and Psalms" for which he modestly asks attention in the preface. Dr. Johnson's question there cited—"In sacred poetry who has succeeded?"—must still await a satisfactory answer as far as Mr. Smith is concerned. This is not to say that his religious poems do not easily pass the average of hymns, or that his verse-rendering of the Psalms is not infinitely superior to those literal and ingenious paraphrases—or dare we say parodies?—so dear to all right-minded Scots. The feeling, again, of these hymns reveals a true fervour and sincerity, as they are also marked, individually, by a unity of purpose unknown to most of the wandering, rhyme-racked compositions which apparently suffice for congregational worship. But still they are little more than meritorious exercises; they neither inspire nor are inspired.

Of Mr. Horace Smith's poems one cannot honestly say that they are all works of

finished art; but at least they are free from artifice; they have a sort of unstudied charm. They attempt little that is not well-worn and familiar; the blank verse, though it contains here and there a line of real distinction, is mainly pedestrian; but when the occasion calls for these qualities the author's work shows an earnestness and virility which, in these days, should serve as sufficient reason, if others were wanting, for its welcome. Perhaps the best things among his new poems are three sonnets, though not one of them fulfils the requirements of right construction, nor has the true ebb-and-flow on which Mr. Watts-Dunton insists for the "contemporary" sonnet. Two of them, entitled 'The Mystery,' are noticeable for a sonority and dignity of language that are rare in these poems. The third, an unrhymed sonnet on the Right Hon. George Denman, if worst of all in its construction as a sonnet, and sadly marred by the infelicity of its pauses, has yet a certain satisfying conclusiveness that gives it a place apart:—

"Not a great lawyer":—Well, that may be so:  
I care not greatly for that parrot-cry;  
Here is his portrait on my study wall,  
Integrity and Dignity sit there,  
A wise Experience and Thoughtfulness,—  
Firm to rebuke the Wrong, uphold the Right.  
Perhaps I trace a wearied, far-off look  
About the eyes. Nay, you are wrong, my friend,  
I am not much imposed upon by robes.  
Forget the office—think but of the man,  
Kindly and cultured, stately, gracious, true,  
Robed or unrobed, a man to be beloved.  
Come now, I'll cap your sneer with one plain  
word—  
"There sits a truly noble Englishman."

The difficult ways of the perfect sonnet have not been sought out by Mr. Horace Smith; but there is perhaps less excuse for his rather elementary notions of the character of early lyrics. In what he calls 'An Olde Lyric' he seems to imagine that an ex-crescent final *e*, or the substitution of *y* for *i*, is sufficient token of antiquity. But then he does not pretend to be other than an amateur. These poems are simply the genial by-play of a magistrate's busy life, that generous outcome of a restricted leisure of which Browning so uncouthly sings the praises in his 'Shop.' And as such, and something more, this volume must needs touch the critic with the impress of its own good nature.

*The History of P. Cornelius Tacitus.* Translated into English by A. T. Quill. 2 vols. (Murray.)

IT is impossible to say that there is not room for a new English translation of Tacitus. The portion of the task which is attempted in these volumes is easier, indeed, than that comprised in the 'Annals'; but otherwise it would be hard to find another prose work in any language which would tax more severely than the 'History' the powers of an English translator. We may say at once that the measure of success achieved by Mr. Quill is sufficient to justify him for having entered upon a difficult undertaking, and to encourage him to attempt the still more arduous one of Englishing the 'Annals.' He has thought out patiently the meaning of the Latin; he has sought the best guidance which he could procure; and he has exercised a competent judgment whenever his guides were



at variance. He possesses considerable command of language. Such faults as the translation exhibits are traceable to what we cannot but think a mistaken idea, that Carlyle is the best model for the translator of Tacitus to follow. In reality the resemblance in style between Tacitus and Carlyle is only superficial. It lies mainly in the omission of particles and connecting links which most other writers regard as indispensable. Only rarely is a bit of narrative or characterization to be found in Carlyle which by its condensed vividness recalls a picture drawn in few words by Tacitus. As a rule the craggy and precipitous utterance of Carlyle (when he is most Carlylean) is at the opposite pole to the exquisite artistic finish of the Roman writer, in whom almost every word seems to be the outcome of fastidious reflection. It cannot be denied that the desire to follow Carlyle has led Mr. Quill into a good many extravagances, particularly in his first volume. For example, the rendering of the chapter (i. 21) in which the historian sketches the motives that impelled Otho to seek the throne has the blight of Carlylism upon it, and it is pleasant to turn from it to the version of the passage in which the story of the last days of Vitellius is told (iii. 68 *sq.*), where the translator's English is far more pure and just as pithy. Indeed, in the first volume there are many sentences which can scarcely claim to be English in any strict sense. In not a few places the straining after brevity has crushed out ideas which are pointedly represented in the Latin; so in i. 1, where "libidine assentandi" is conveyed by the one word "flattery." Again, the unnecessary introduction of figures which are alien, sometimes to the substance, sometimes to the spirit, of the Latin, gives not unfrequently a fantastic appearance to the translation. Thus in Otho's famous last speech (ii. 47) the words, "difficilius est temperare felicitati qua te non putes diu usurum," are not well turned by "'tis harder to hold the lip from pleasure's fleeting cup"; nor is "feather-bed soldier" an attractive rendering for "nullis stipendiis" in ii. 76. On the other hand, the force of the Latin, even where not adequately conveyed, has seldom been entirely mistaken, and where failure occurs it is not of serious extent. Specimens are found in i. 5, where "manebat plerisque militum conscientia" is certainly misrepresented by "most of the soldiers remained callous"; in ii. 76, where "non arduum" is rendered as though it were *arduum*; and in i. 71, where "cuncta ad decorem imperii composita" does not mean "wearing the becoming garb of emperor throughout." But the general impression left by Mr. Quill's work is creditable both to his ingenuity and his accuracy. The phantom of Carlyle, as we have said, makes fewer appearances in the second volume than in the first; if it were laid entirely, the translator might produce a rendering of the 'Annals' even more interesting than the present work.

In the introduction and notes Mr. Quill talks pleasantly and on the whole profitably, if somewhat discursively, about many matters. The attempts which scholars have made to solve the difficulties of the text meet with generous recognition. There is only one unjust remark in the two volumes.

Mr. Spooner is severely condemned for a mere misprint, "si fractus illabatur orbis" for *illabatur*; whereas Mr. Quill's pages are not free from similar errors, such as "Suetonious" and "mittelstuse." There are, of course, in Mr. Quill's comments matters which will provoke dissent. Few can study Tacitus long from the historical side without disbelieving in the two virtues for which he is here most enthusiastically praised, viz., his philosophic depth and his impartiality. He was too imaginative to be either eminently philosophical or eminently impartial. His interest in the past was of a nature to confine him in the main to tracing the motives of a few principal actors, or to depicting scenes which lent themselves readily to his vivid style. For the larger issues which have been tried out in the field of history he seems to have had little perception. His qualities would have enabled him to achieve transcendent success as an historical novelist had he lived in modern times. Among minor pronouncements by Mr. Quill with which readers will be inclined to quarrel are the description of Cicero as a Stoic; the perilous assumption that Cicero, Cato, Brutus, Thrasea, and Helvidius Priscus had Aristotle's 'Politics' at their fingers' ends; the treatment of the theory that "all things tend to the centre" as an anticipation of Newton; and the supposition that that theory was an invention of the Stoics. One very small point which we will mention is the application of the aphorism "Le style c'est l'homme" to Tacitus. The saying would apply still more forcibly if it were restored to the form which its author (Buffon) gave it: "Le style c'est l'homme même"—"is the very man."

Mr. Quill has carefully considered difficulties of reading. While following Meiser in the main (and he could hardly do better) he has judged for himself, and well on the whole. In some few places where he is very confident we hold him to be demonstrably wrong. In ii. 76 (the address of Mucianus to Vespasian) the reading of the MSS., "abiit iam et transvectum est tempus quo posset videri concupisse," is really nonsense. Mr. Quill reads sense into it by making *videri* imply semblance without performance; but that does not lie in the Latin. The simple change *non cupisse* sets the passage right. The translator is not always quite consistent in the application of his critical principles. Again and again he lays down the rule that the Medicean MS. is not to be departed from if it will yield tolerable sense. But he does depart from it sometimes without necessity, as in ii. 77, "si vincimus, honorem quem dederis habebis; discrimen ac pericula ex æquo partiemur" (Med. *patiemur*). We will conclude by drawing attention to two admirable corrections communicated to Mr. Quill by Dr. L. C. Purser. In iii. 53 the MSS. give "neque officere gloriæ eorum qui Asiam interim composuerint: illis Mœsiæ pacem, sibi salutem securitatemque Italiæ cordi fuisse." Here "Asiam" is admittedly corrupt, and Dr. Purser's emendation *Mæsiæ* is far more probable than "Daciæ," accepted by most recent editors. Again, in iv. 4 we have "ubi ad Helvidium Priscum prætorem designatum ventum, promptis sententiam ut honorificam in novum principem, falsa aberant et studiis senatus

attollebatur." Halm's *bonum* for "novum" is generally accepted, and most scholars, with Agricola, put *ita* before *falsa*; but Dr. Purser excellently places *ut* after *honorificam*, and a full stop at *principem*.

*Modern Mythology.* By Andrew Lang. (Longmans & Co.)

PROF. MAX MÜLLER and Mr. Andrew Lang are old opponents. For many years their disputes have ranged through the magazines and added something to the mild gaiety of the nation. The combat has been rather of the nature of a whale and swordfish fight. There is no doubt that Prof. Max Müller carried the method of Kuhn to extremes, and Mr. Lang did good service by pricking some of the etymological bubbles set afloat by the venerable philologist. It was natural that Prof. Max Müller should attempt to carry the war back into the enemy's camp as he did in his recent 'Contributions to the Science of Mythology,' in which he offered criticisms more or less acute of the anthropological method of explaining myths. In the present volume Mr. Lang brings his rejoinder to Prof. Max Müller's demurrer. It is somewhat of a feat, even for Mr. Lang's facile pen, to have produced this volume of 200 pages within the short period that has elapsed since the appearance of Mr. Max Müller's book, though it is fair to add that the last quarter of the book, containing its more valuable and positive contributions to folklore, had previously appeared in magazine literature. It is difficult to make controversial writing of this kind easy reading. Scientific opponents usually misunderstand each other's meaning, put a wrong emphasis on part of the arguments, forget qualifications, and in general appear to be incapable of putting themselves entirely into the position against which they argue. Consequently a rejoinder must largely consist of unravelling these complicated misunderstandings, which have often little more than a personal interest.

The first quarter of this book consists of corrections by Mr. Lang of Prof. Max Müller's misunderstandings of Mr. Lang's statements with regard to the story of Daphne, with regard to Prof. Tiele's views about Mr. Lang, and with regard to Mannhardt's vacillation of opinion on the relative merits of the philological and the anthropological schools of mythology. Not even Mr. Lang's lightness of touch can arouse much interest in these disputes of the pundits. Mr. Lang comes more to grips with Prof. Max Müller, to use his own term, in his chapters on totemism and fetishism. As a rule Mr. Lang shows intense scientific caution in committing himself to any definite attitude about origins; but after all he is human, and has not altogether escaped the tendency of investigators of these obscure problems to push a pet theory. The particular key with which he tries to unlock most of the closed doors of mythology is totemism. Wherever an animal is mentioned in connexion with a god Mr. Lang is inclined to see the survival of totemism. He carefully guards himself against being caught in too positive a statement, but one can see that in any matter of doubt he would, in sporting parlance,



declare to win with Totem. Consequently he is at his best and clearest when dealing with Prof. Max Müller's suggestion that totemism is derived from savage clan marks. There is no doubt that here, as elsewhere, the Oxford professor has been led away by his etymological tendencies. Mr. Lang has also some highly pertinent criticism on Mr. Frazer's suggestion of sex totems, which he rightly regards as confusing the issues.

His scientific caution enables the author to repel without much trouble the somewhat vague accusations brought by Prof. Max Müller against the anthropological school for not testing their evidence with sufficient thoroughness. Mr. Lang explains, as he has done before, that anthropologists use what Dr. Tylor has termed the "test of recurrence" to check their facts. And he is no less effective when he carries the war into the enemy's country by showing the shifty basis upon which philologists found their explanation of the names of deities. He has some interesting lists of the many varying interpretations offered by philologists of repute for some of the best-known names in Greek mythology.

That mention of Dr. Tylor may serve to remind us that Mr. Lang has not been alone or without predecessors in his protests against the purely philological method in explaining myths. As far back as 1871 that eminent authority traced the mythopœic tendency to the animism of the lower races rather than to the explanation of verbal metaphor favoured by Prof. Max Müller. He even anticipated Mr. Lang in the use of parody as a protest against the extremes to which the philological school were led, and interpreted the nursery rhyme about the 'Song of Sixpence' as a solar myth. At the same time, however, Dr. Tylor was ready to allow the large part which the great celestial and meteorological phenomena play in the formation of myths. On the whole, the truth would seem to lie with Dr. Tylor rather than with either of the antagonists in the present duel. But Mr. Lang must be credited with having brought to a definite issue the question of the validity of the philological method as applied to the greater Aryan gods. Even a professed philologist like Schrader is now ready to own that the etymological equations between Greek and Vedic deities which were so profusely put forth by Kuhn and his followers do not hold good except in the single case of Zeus-Dyaus; and this result has been reached by Dr. Schrader on purely philological grounds.

Mr. Lang adds to his controversial matter, as has already been mentioned, some more positive contributions to the science of mythology. The first of them is an admirable bit of work on the curious custom for which he has supplied the name of the Fire Walk. This is a rite in which savages walk over red-hot stones or on burning ashes, without, it would seem, suffering any ill effects. The author has collected examples of this curious rite with great industry. He gives detailed descriptions from Fiji, among the Klings in Southern India, in Trinidad and Bulgaria, and uses these examples to explain a similar rite which, according to the scholiasts, took

place on Mount Soracte. He adduces a further parallel from the experiences of D. D. Home, the well-known spiritualist, who claimed to handle fire with impunity. Such an illustration shows courage in making use of evidence the source of which is discredited by any amount of chicanery. Provided due caution is used, there is no doubt that many of the phenomena noted among spiritualists may tend to throw light upon the psychopathic basis of magic and other folk-lore phenomena. Mr. Lang does not make any very definite suggestion as to the cause of the immunity of the fire walkers, but it seems clear that their feet in every case are prepared with some sort of non-conducting fluid.

The last chapter of the book contains a short treatment of the myths of the origin of death and of fire, which was promised by Mr. Lang in his 'Myth, Ritual, and Religion.' They are only sketches, but are interesting applications of the anthropological method, while incidentally he disposes of the etymological explanation of the myth of Prometheus suggested by Kuhn, which was the starting-point of the philological school who used Sanskrit etymologies to explain the true meaning of Greek myths.

These positive contributions enhance the value of a work which would otherwise appear somewhat supererogatory. The slaughter of the slain is scarcely an exhilarating process to engage in or to observe, and it is not to be wondered at if Mr. Lang is not at his brightest in dealing with minute differences of mainly personal interest. Nothing, however, can be better than the tone in which he treats his veteran opponent. From that point of view this book is a model of the courtesies of controversy.

*A History of the Administration of the Royal Navy and of Merchant Shipping in Relation to the Navy.*—Vol. I. 1509-1660. By M. Oppenheim. (Lane.)

*Naval Accounts and Inventories of the Reign of Henry VII., 1485-8 and 1495-7.* Edited by M. Oppenheim. (Navy Records Society.)

*Two Discourses of the Navy, 1638 and 1659, by John Holland.* Edited by J. R. Tanner, M.A. (Same Society.)

It is probably not altogether a mere coincidence that these three volumes have been published almost simultaneously. The naval accounts of the reign of Henry VII. and Holland's discourses of the state of the navy under Charles I. and the Commonwealth, now carefully edited, with much elucidatory matter, for the Navy Records Society, are part of the dry bones which, in his 'History of the Administration of the Navy,' Mr. Oppenheim has clothed with flesh and presented in a more readable form. They are, however, only a small part; for perhaps the first thing that will strike the reader of the 'History' is the extreme amount of original research which is embodied in it. The numerous references are almost exclusively to unpublished records, in which the history of our navy, as distinct from our naval history, has been so long buried. Since the publication of the initial fragment of Sir Harris Nicolas's 'History of the Royal Navy,' just fifty years ago,

no attempt to follow out the interesting subject has been made. Mr. Oppenheim's present volume, though in great measure a successor to those of Nicolas, is "built" on somewhat "different lines." The greater liberality of recent Governments and the remodelling of the Record Office have opened out facilities of research which were unknown fifty years ago, and have thus put at Mr. Oppenheim's disposal a wealth of material which was altogether out of Nicolas's reach. Partly on account of this abundance of other matter, partly, it may be, from free choice, naval history, ordinarily so called, is excluded from Mr. Oppenheim's work. In it the glories of the past are but barely mentioned, and then only in connexion with administrative problems. Howard, Drake, Hawkins, Blake appear, not as the victors of Gravelines or Santa Cruz, but solely in relation to questions of finance or administration. As shown on the title-page, the work professes to begin with the accession of Henry VIII. in 1509; but an introductory chapter of forty-four closely printed pages, together with the introduction to the 'Naval Accounts,' forms the connecting link between that date and 1423, when Nicolas's work abruptly stops.

It has been so often stated that the English navy was founded by Henry VII., by Henry VIII., or by Elizabeth, that it is well to refer at once to Nicolas's work, to show that from the earliest age there was a navy of some sort, more or less efficient or the contrary. According to Mr. Oppenheim, the statement, as applied to any of these monarchs,

"really means that modification of mediæval conditions, and adoption of improvements in construction and administration, which brought the navy into the form familiar to us until the introduction of steam and iron. And in that sense no one sovereign can be accredited with its formation. The introduction of port-holes in, or perhaps before the reign of Henry VII., differentiated the man-of-war, involved radical alterations in build and armament, and made the future line-of-battle ship possible; the establishment of the Navy Board by Henry VIII. made the organization of fleets feasible, and ensured a certain if slow progress, because henceforward cumulative, and, in the long run, independent of the energy and foresight of any one man under whom, as under Henry V., the navy might largely advance, to sink back at his death into decay. Under Elizabeth, the improvements in building and rigging constituted a step longer than had yet been taken towards the modern type, the Navy Board became an effectively working and flourishing institution, and the wars and voyages of her reign founded the school of successful seamanship of which was born the confidence, daring, and self-reliance still prescriptive in the royal and merchant services."

All which amounts to saying that the originating of the navy can no more be attributed to the Tudor sovereigns than to William IV., under whom the Navy Board was abolished and the Admiralty administration remodelled; or to Victoria, under whom the construction and armament of our ships have been entirely changed, so that the ships of the present day are as different from those which fought at Trafalgar as were those which defeated the Spaniards at Gravelines from those which crushed the French at Sluys. But it is not

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our latest sovereigns, any more than the Tudors, or John, or Alfred, that we can rightly call the founders of the royal navy. "In the widest sense," says Mr. Oppenheim, "the first Saxon king who possessed galleys of his own may be said to have been the founder of the royal navy." It is, in fact, coeval with the arrival of the Saxons and Angles in this country, if we ought not to carry it back to a still earlier date. The early organization was, of course, extremely rude. It is not till the reign of John that

"we meet the first sign of a naval administration in the official action of William of Wrotham, like many of his successors a cleric, and the first known 'keeper of the king's ships.' This office, possibly in its original form of very much earlier date, and only reconstituted or enlarged in function by John, and now represented in descent by the Secretaryship of the Admiralty, is the oldest administrative employment in connexion with the Navy. At first called 'Keeper and Governor of the King's Ships,' later 'Clerk of the King's Ships,' this official held, sometimes really and sometimes nominally, the control of naval organization until the formation of the Navy Board in 1546. ....In the course of centuries the title changed its form. In the fifteenth and sixteenth centuries the officer is called 'Clerk of Marine Causes' and 'Clerk of the Navy'; in the seventeenth century, 'Clerk of the Acts.' Although Pepys was not the last Clerk of the Acts, the functions associated with the office, which were the remains of the larger powers once belonging to the 'Keeper and Governor,' were carried up by him to the higher post of Secretary of the Admiralty."

This is, perhaps, venturing on debatable ground. In his next volume Mr. Oppenheim may show the evidence on which the statement is made; but at present we are unwilling to admit that the Clerk of the Acts, called also Clerk of the Records, was the official descendant of the Keeper or Clerk of the King's Ships; that Pepys, while Clerk of the Acts, exercised the functions of the "Keeper"; or that the Secretary of the Admiralty then or now exercised those functions; and—until further cause is shown—we hold to the opinion that in the time of Queen Anne, while Burchett was Secretary of the Admiralty, Sergison, as Clerk of the Acts, held the same office and had the same powers as Pepys had held and had in the time of Charles II.

During the later years of Edward IV. and the short reign of Richard III., the Keeper of the King's Ships was one Thomas Roger, who was again appointed by patent a few months after the accession of Henry VII. He died in 1488, and it is the detailed statement of his accounts, as presented by his widow and executrix, which Mr. Oppenheim has now edited. Roger was succeeded by William Comersale, who appears to have been dismissed, for misconduct or incompetence, in 1495, when Robert Brygandyne was appointed. He remained in office until at least 1523, and the intervening years of the two Henries cover a transitional period of the change from the mediæval to the beginnings of the modern navy, in which he played a part, and possibly an important one. His accounts for the years 1495-7, now printed by the Navy Records Society, include the charges for keeping, fitting, and repairing the two large and newly built ships Sovereign and Regent, and for building the dock at

Portsmouth, apparently the first in this country.

"It can be positively asserted," says Mr. Oppenheim,

"that as late as 1434 no such dock as that built by Henry VII. was used here, at any rate by the Government. From an account of that year for the docking of the Grace Dieu, we find that the vessel was got as high up on the mud as possible, at high tide, allowed to bed herself in the mud, and then surrounded by a fence of brushwood. It was this process that was always called 'docking,' and the enclosed ground was termed a 'dok,' even in documents written in Latin. ....Between 1434 and 1486 there is no allusion in the existing accounts to any sort of dock, and it is an interesting question, but one to which no dogmatic answer is at present possible, whence Henry obtained the model or information which led up to the one at Portsmouth. ....The supposition that Spain, being further advanced than England in the application of scientific mechanics to naval requirements, was the place of invention is negatived by the information given to me by Don Cesareo Fernandez Duro, that dry docks were not built in that country until late in the seventeenth century. There is no evidence that they were known in France. There remains Holland or Italy, or the possibility that, after all, they were an English invention. ....But it is curious that the dock of 1496 seems to have been undertaken as a matter of routine, without any difficulties having been experienced, so far as we can tell, just as though such works were familiar to those in charge. It was carried out under the superintendence of Brygandyne, apparently without a hitch, although there is no probability that he had had any training as an engineer, or, if it was new in England and merely adapted from some dock already built abroad, had ever seen one before."

The establishment of the Navy Board by Henry VIII. has been already mentioned. Mr. Oppenheim considers that the revolution in the armament of ships which took place in that king's reign was due, if not to his direct initiative, at least to his speedy recognition of its importance. At the beginning of his reign the armament of the larger ships consisted of "innumerable serpentines"—or more exactly about 200—guns throwing a shot of one-third of a pound in weight. Such shot were clearly of little avail against an enemy's ship, and could only be of use against the men on deck and as a preliminary to boarding. By the end of the reign a complete change had been effected, and even small ships carried guns throwing shot of eighteen or thirty-two pounds, such as continued the effective armament of our line-of-battle ships till well into the present century. The innovation, says Mr. Oppenheim, "was one in which England took and kept the lead, and which gave the country an incalculable advantage in the contest with Spain during the close of the century."

Of the growth and development of the navy under Elizabeth Mr. Oppenheim has much to say. It was one of its culminating periods of glory, because it was also a period of careful and economical administration. Henry VIII. had bequeathed to his successors a strong fleet, a novel armament, an improved organization, and a desire for maritime adventure which, springing up everywhere, grew and blossomed and bore fruit under Elizabeth.

"James commenced his reign with a fleet 'fit to go anywhere and do anything'; he allowed it to crumble away while spending on it more money during peace than Elizabeth did during war; he chose the most unfit men to manage it at home and command it abroad, and the results of his weak and purposeless rule were seen in the shameful fiasco of 1625. .... The naval records of his reign are but a sorry collection of relations of frauds, embezzlements, commissions of inquiry and feeble palliatives."

In the first place on the roll of iniquity Mr. Oppenheim places Sir Robert Mansell, for many years Treasurer of the Navy, "an indifferent seaman and an incapable and dishonest administrator." No one would attempt to say that Mansell was of a higher morality than his age; if he appears sometimes of a lower, it was, perhaps, that he had opportunities which did not fall to his Elizabethan predecessor, who seems to have had as keen an eye to his own advantage when the time served. But, in fact, for the three centuries of the life of the Navy Board, it embraced, or permitted, as much villainy, speculation, and malversation of public money as would have glutted even imperial Rome. Possibly it was at the worst during the reign of Charles I.; Holland, whose discourses are now before us, alleged that it was even worse in the time of the Commonwealth; but Holland was making a bid for service under Charles II., and there is always a suspicion that his "facts" are exaggerations; some of them are downright lies. What it was under Charles II. we have some idea from the naïve confessions of Mr. Pepys and our knowledge of the results. For fuller information we must wait, with such patience as the gods give us, for Mr. Oppenheim's second volume.

*Memorials of Hawthorne.* By Rose Hawthorne Lathrop. (Kegan Paul & Co.)

TOWARDS genius one's private feelings and expressions may always be extravagant, and certainly the wife of a great man may usually idolize her husband. The wisdom of printing her rhapsodies is another question; and we confess to some hesitation in this particular case.

This volume, as its author Mrs. Lathrop modestly but truthfully remarks, is really written by her mother, Sophia Hawthorne, the wife of America's greatest prose writer; and the innermost secrets of the heart of one nearly our contemporary seem to belong more fitly to holy, untrodden ground. The perpetual fragrance of incense, moreover, is apt to stifle, and we grow irreverent at the constant references to "my master," "Hyperion," "Apollo," "the magician," or the "Gabriel's harp within his breast."

But, as a whole, the reader is affected by the pervading atmosphere of sunny, intelligent enthusiasm for a great and gentle nature. Mrs. Hawthorne herself was not an ordinary woman. She was a bit of a sculptor, a good talker and a social power, a descriptive writer of no mean ability. But her soul was wrapt up in the "immortal" home relations, without which "heaven would be no heaven," and all her life long she could say: "This is well, and to-morrow it will be better; and God knows when to bring that to-morrow." She was no Martha; for it seemed to her the highest wisdom



sometimes to do nothing "but only keep still, and reverently be happy, and receptive of the great omnipresence." She was most happy when Hawthorne would read to her something he had written; but, in other moods, she would run races with him down the avenue, or dance before him to the measures of the great music-box, or join in his frolicking fun with their children, when he himself was "the youngest and merriest person in the room." Her nature was fresh and ardent in the joy of friendship with great and small alike. It once happened that they saw Tennyson and his family at the Manchester Exhibition of 1857:—

"His youngest son stopped with the maid to buy a catalogue, while Tennyson and his wife went on and downstairs. So then I seized the youngest darling with gold hair, and kissed him to my heart's content; and he smiled and seemed well pleased; and I was well pleased to have had in my arms Tennyson's child."

The impression given of Hawthorne is less distinct, but very intimate. The fantastic melancholy dominant in his writings seems hidden at first sight beneath a nature of healthy cheerfulness among his family and chosen friends. In the conduct of affairs he was also hopeful and open-hearted. But the sensitive artistic temperament is not far to seek. He required that all and everything around him should be perfect and in tune with his thoughts; he could not tolerate dull people; and even when "throwing himself into the scrimmage of laughter, he was never far removed from his companion—a sort of Virgil—his knowledge of sin and tragedy at our very hearthstones."

His burning imagination and stern conscientiousness, the Puritan heritage, combined to wear him out before his time. Honour and prosperity came to meet him in later days, but he could not stay to share them with those he loved. His last short fight for life, when he had returned home anticipating so much happiness after the strenuous months in Europe, is one of the most pathetic pictures in biography.

No one else could have given us just this material, and, when all is admitted, we thank Mrs. Lathrop for it. We lay it down with feelings of renewed affection and admiration for the author of 'The Scarlet Letter.'

*The Register of the Priory of Wetherhal.* By J. E. Prescott, D.D. (Stock.)

THE appearance of this work as the first volume of a "Chartulary Series" undertaken by the Archæological Society of Cumberland and Westmoreland leads us to say a few words on the value of such registers. Now that the authorities responsible for the issue of the "Rolls Series" have ceased to publish cartularies, it is greatly to be wished that private enterprise would step in and take their place. For there cannot be a question that there lurk in cartularies many facts not merely of genealogical and topographical interest, but of importance for chronology and for legal and institutional history. Something has been done by local societies, especially the Surtees, the Salt, and the Somerset Record Society; but the funds at the disposal of such bodies are small, and a large proportion of their

members are not interested in such records. The very fine cartulary of St. John's Abbey, Colchester, has lately been printed by Lord Cowper at his own expense, but only for the Roxburghe Club. We desire, therefore, to offer the Cumberland and Westmoreland Society our congratulations on their praiseworthy enterprise, of which the firstfruits are before us in Dr. Prescott's learned and valuable book.

Archdeacon of Carlisle and a canon of its cathedral, to which the endowments of Wetherhal Priory passed at the Reformation, Dr. Prescott possesses that interest in his subject and that close local knowledge which add so much to the value of such a work when, as here, the reader is given their full benefit. He seems to have taken for his model the elaborately edited Northern cartularies issued by the Surtees Society, of which the notes often teem with information on places and persons. But we have not only foot-notes: an historical introduction, illustrative documents from other sources, special appendices on points of difficulty, and an elaborate index are all deserving of commendation. So also is the careful description of the MSS. employed, a matter to which insufficient attention is often paid. In this case the original register is no longer forthcoming; but as it was in the custody of the Dean and Chapter so late as 1812 its recovery may be hoped for. Dr. Prescott has collated for this volume two transcripts which they fortunately possess and one at the British Museum (Harl. MS. 1881), which contains additional but suspicious documents purposely omitted, perhaps, from the Carlisle transcripts.

Dr. Prescott holds that the Priory of Wetherhal, dependent on the great Benedictine abbey of St. Mary's, York, was the first religious house planted by the Normans in the district, its founder being Ranulf Meschin, afterwards Earl of Chester. It was certainly founded between 1093 and 1112, but whether, as the editor thinks probable, under William Rufus, is not quite certain. One of the chief points he makes is that the great house of Austin canons at Carlisle was founded not, as has been held, in 1102, but in 1122-3. His argument is ingenious, and proves at least that the true date was years later than 1102. It is impossible to deal with Ranulf Meschin, whose career is here carefully traced, without approaching the difficult question of his wife Lucy. Dr. Prescott states too positively that there were two Lucys, mother and daughter. Writing with entire knowledge of the subject, we assert the question to be still *sub judice*. It is possible that the editor relies too much on the so-called Peter of Blois (Peter "Blessensis," as he oddly terms him), a most untrustworthy authority.

On the first two bishops of Carlisle we have here some really excellent work. A special interest attaches to Æthelwulf (or Athelwoldus), bishop from 1133 to 1156, as having been confessor to Henry I., and as holding a diocese in the province of York while subject, temporally, to the Scottish king. We may supplement Dr. Prescott's information by mentioning that he was in Normandy with Henry I. towards the close of the reign, and again with Stephen in 1137. But it is on the second

bishop, Bernard, that we obtain the most novel information. It is clearly shown that the see remained vacant from 1156 to 1204, when it was made to afford a refuge for Bernard, Archbishop of Ragusa, "a poverty-stricken foreigner, foisted upon the district by the Pope of Rome."

We are glad to see the mischievously misleading 'Distributio Cumberlandie,' which is found in the Wetherhal Register, denounced as a fertile source of error; but it will not be easy to get rid of all the erroneous statements for which it is responsible. On the other hand, Dr. Prescott trusts with somewhat too absolute confidence the 'Testa de Nevill' Inquisition, which, valuable though it be, was a century later than the events for which he relies on it. This is probably the explanation of his difficulty about Turgis Brundis and the barony of Lyddale.

The well-written and instructive introduction brings out most of the interesting points in the history and associations of the priory, including its right of sanctuary, as at St. John's, Beverley. The "grithmen" of this priory are mentioned by Edward III., and are those who had availed themselves of its right of sanctuary. We can only, in conclusion, express the hope that other cartularies may find editors as well qualified as Dr. Prescott to present them to the world. Such works are the backbone of sound local history, and, though they involve great labour, are of lasting value to the student.

#### NEW NOVELS.

*Salted with Fire.* By George Mac Donald, LL.D. (Hurst & Blackett.)

DR. MAC DONALD is a great sinner on the subject of morals. He will introduce a moral into every novel he writes. In fact, he belongs to the prescientific age which applauded melody in music, and loved a picture which told a story. In that infantile period no apology would have been necessary, even if the moral purpose assumed Miltonic proportions, and the writer set no less a task before him than to justify the ways of God to man. As no less than this is the motive of the present study, it will be seen that purely literary criticism touches but the fringe of the matter. Yet the story of the fall and spiritual rehabilitation of the Philistine "minister" is an effective piece of moral analysis. James Blatherwick, the cleverish and ambitious son of pious farmer-folk in the far North (Dr. Mac Donald still retains his mastery of the peasant tongue of that region), early sets before himself the social advantages of orders, and is determined "to distinguish himself in the pulpit." Being but a vulgar fellow, he is led by his aspirations to undervalue his rustic parents, to practise an economy of truth with regard to doctrine, to drift into such passion as he is capable of, while intending to gratify his vanity in a girl's affections without committing himself to a promise or doing her physical wrong. This last process ends as it is bound to end, and Icy the handmaid, in every way his moral superior, takes flight to avoid questions or revelations that might blight his prospects, and is lost to his sight, and soon to his memory. When, by a not unnatural

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blending of coincidence, Isy is again discovered, it is in the parish in which James now "tents the gospel fault," and under the roof of the religious cobbler whose unconventional piety has long been a thorn in his side. Partly through the utterances of the soutar, partly by the discovery of Isy and of his child, the existence of whom he had never learnt, yet more by the revelation of his secret to others, and the consequent dispersion of the film of self-deceit (he lay hid "like a certain insect in its own gook-spittle," says his biographer), James comes to estimate himself aright, and as a first step renounces the function of official example to others.

*A Rich Man's Daughter.* By Mrs. J. H. Riddell. (White & Co.)

SINGULAR alternations of vigour and dullness characterize several of Mrs. Riddell's numerous novels, and no one of them more strongly than 'A Rich Man's Daughter.' Though her latest story is not equal to her best and best-known one (first published in 1864), we regard it as being among her more noteworthy efforts. It is practically a story of to-day, and the two main characters are represented by Amabel Osberton, the daughter of a rich City man, and Dr. Claud Dagley, a medical practitioner in London. He is depicted as clever and unscrupulous, and the key-note of the story may be given in the writer's own words:—

"More than happily she received and answered the love letters of a man who never really cared for her, but thought as she was fond of him he would seize the chance which offered."

These two characters are clearly defined, and give the reader considerable interest whenever they are dealt with. But it is difficult to speak as confidently of numerous subsidiary parts in the drama. Several of them suggest artificial and uninteresting qualities, and it requires an effort to keep the attention on their sayings and doings. Nevertheless, the plot as a whole is simple and good. It is eminently moral, inasmuch as the heroine pays severely for a clandestine marriage, while the man dies of cholera in India. Happily her mistake is not irretrievable, and she is ultimately blessed with a less selfish lover. There is not a word in the book that renders it unsuitable to the most fastidious taste.

*Crooked Paths.* By Francis Allingham. (Longmans & Co.)

It should be said at once that this book contains some clever passages, and is on that ground alone worth reading. But it is to be feared that very little else to the advantage of the volume can be urged even by an indulgent reader. The fanciful setting which presupposes consciousness after death, and even influence (by no means advantageous) on surviving persons, is too great a tax on the reader's interest. We watch the Ego of the story die; we read his account of his own life, which bears a suspicious resemblance to De Musset's 'L'Enfant du Siècle,' and we are then asked to trace that life's influence on others, only to find that it leads to murder and suicide. Details are even less admirable. We find the Ego

in the room of a Paris *cocotte*; and there is a very unedifying scene in a wood between the person who is "influenced" by the Ego and his mistress. Nor is the fact that we are reading the *post mortem* autobiography of a human being adequately explained by saying, "That I am in the extraordinary position of being able to write this short history, is my apology for doing so." The scene which leads up to the "rapturous kiss of passion's intense reality" had better have been omitted. The book is apparently the work of a young writer of more energy than skill. Its faults are hardly redeemed by passages of some interest and by frequent quotations from the Bible.

*An Odd Experiment.* By Hannah Lynch. (Methuen & Co.)

THIS is the sort of book we are becoming more and more accustomed to get from the women novelists of the present day. Mrs. Raymond learns from her husband that he has seduced a young girl of good social standing; that he loves her passionately; and that, on account of what he has done and of what he feels, he is as miserable as a man can be. Mrs. Raymond, who is a wonderful sort of person, does not make a scene, but asks time to find out some means of helping her husband and the girl whom he has wronged. She calls on the girl, and tells her the best thing she can do is to come and live with her and her husband, both of them being on *parole d'honneur*. The girl does so, the result being that she and her lover are put to some exquisite tortures, while the wonderful Mrs. Raymond looks on like some majestic philosopher of an elder world. The experiment is certainly an odd one. As to its success or failure we pronounce no opinion whatever.

*The Larramys.* By George Ford. (Hutchinson & Co.)

IF 'The Larramys' is the first book which Mr. Ford has published, then we can congratulate him, and expect much from him in the future. It is not an altogether pleasant story—indeed, there is something positively repulsive in the history of William Larramy; but it is told with so much grip, and with such admirable representation of character, that the brutality of the hero must be accepted as a fact which there was no possibility of modifying. The book is full of energy. It portrays men and women of passionate blood in a manner almost passionate. It is full of dramatic force, and the dialogue, in dialect or otherwise, is always admirably managed. The book is bound to make a strong, though perhaps not a pleasant impression on every one who reads it.

*The Rejuvenation of Miss Semaphore.* By Hal Godfrey. (Jarrold & Sons.)

THE publication of this story, which the author describes as a farcical novel, might almost be thought to mark the approach of the silly season. Difficulties arise from an overdose of some liquid, which has the effect of reducing the heroine's age ten years for every table-spoonful consumed. We cannot agree with the writer that the story is suggested by Nathaniel Hawthorne's 'Dr. Heidegger's Experiment,' for the resem-

blance is very faint. There is not much wit in saying "Some people is so mysterious," and there is an obvious mistake in the sentence, "You leave this court without the smallest suspicion on your *bonâ fides*" (*sic*). The reader who derives pleasure from this volume will be very easily pleased.

*The Light of the Eye.* By H. J. Chaytor. (Digby, Long & Co.)

MR. CHAYTOR has written an interesting tale containing a love episode, a detective of the Sherlock Holmes type, disciples of the Mahatmas, and a vampire. The only fault to be found with the story is that these different elements are not sufficiently fused. The reader is no sooner interested in one of the different sets of characters than he is called upon to turn his attention to another. If Mr. Chaytor had stuck to the Lanchester element right through and allowed nothing to divert the interest of the reader from it, he would have done better. But, as it is, 'The Light of the Eye' is a decidedly readable story. We should like Mr. Chaytor, however, to deliberate in future before he makes use of the word "intempestuous," for which he seems to have a strange affection, as thus: "She stammered her apologies for intruding at so intempestuous an hour."

*La Camarade.* Par Camille Pert. (Paris, Empis.)

THE idea of this novel is that a man of average morals and bad surroundings tries to make of his wife a comrade, believing all he believes—which is little, disbelieving in all he disbelieves in—which is much, shocked at nothing. Such an attempt is often made, and, as in this volume, results in failure. But we cannot acquit the author of this particular description of it (though he is clever) of catering for a special public, and that the worst.

*A Cornish Parish.* By Joseph Hammond, LL.B. (Skeffington & Son.)

CANON HAMMOND is fairly well known in theological circles as a controversial writer on the ever verdant subject of the difference between Church and Dissent. In this volume he has, we believe, for the first time come forward in general literature. These well-printed and pleasant-looking pages give an account of St. Austell, the town, church, district, and people. The book itself is easy to read, and put together after a jaunty, gossiping fashion, but it is too sketchy and inaccurate to commend itself to the antiquary or ecclesiologist. Nor can the claim put forth by its author, that its pages are intended to photograph the local idioms, idiosyncrasies, and customs peculiar to this corner of Cornwall, be sustained, for those who have a keen knowledge of the extreme west of England, or who are interested in folk-lore, will certainly be disappointed at the very small amount of peculiarities that Mr. Hammond, with all his fifteen years' residence at St. Austell, has managed to detect or chronicle.

For those then who want anything more than a high-priced handbook, interspersed with a considerable amount of padding, there will, it is to be feared, be nothing but disappointment in these pages. A

reviewer of thirty years' experience dislikes bringing a charge of "padding," but never has a book come into our hands in which an author has so frankly and naively pleaded guilty to such an impeachment. He declares in the preface that, lest any should think he had overweighted his book with accessories, his candid reply is that the materials for a history of St. Austell were so meagre that "only by diligently collecting and expounding every scrap of information can we construct a respectable history of the place at all." This being the case, it is only reasonable to ask, Why did Mr. Hammond undertake this history? Or, if he felt bound, after fifteen years' residence in a most interesting old market town, with an exceptionally interesting church, and with a variety of valuable parochial documents, to write something, why did he not content himself with a pamphlet or a booklet instead of letting his pen run away with him till he had produced about four hundred large pages? In competent hands the parish archives, telling of the markets and fairs of a town where the chief Stannary court was held and of the rule of the Twelve Men, with a detailed tithing-book of Elizabethan date, would have made excellent material in themselves for a fair-sized volume at once readable and of sterling value. Instead of this, we have very meagre extracts from these records with crude comments of little comparative importance. But if there is some trifling entry in the parish registers of a fairly usual character, we are treated to long notes and comments culled from Chester Waters's book on registers or other equally well-known publications. For instance, on the unsavoury theme of illegitimate births, which are treated decently and succinctly in the St. Austell registers, Canon Hammond takes the opportunity to parade a long list of what he terms "very forcible entries" on the like subject from parishes all over England. Page after page might be cited which has practically no concern with the parish of St. Austell, and yet many a source from which information might probably have been gleaned has been left alone. For instance, mention is made of the ecclesiastical connexion of the parish with the priory of Daventry, but apparently the extant chartularies of that religious house have not been searched. So little, indeed, does Mr. Hammond know of Daventry that he writes of it as a town of Oxfordshire, whereas the usual supposition that Daventry is one of the ancient corporate towns of Northamptonshire is surely correct.

The rectory of St. Austell was at an early date appropriated to the adjacent priory of Tywardreath, and if St. Austell could not itself furnish sufficient material for a book it would have been of much interest to give something of the history, and some details as to the remnants, of this little-known Cornish priory, but Mr. Hammond must go further afield into other parts of the country to fill up his pages. Yet the fact becomes obvious to any one experienced in local histories and their writing and sources that the historian of St. Austell, though clever at assimilating printed material, does not possess the faculties nor the powers of research that are necessary for the working up of fresh ground. It is not

the least discredit to a hardworking parish priest, and one in the thick of modern theological strife, to have little architectural taste and to be ignorant of much that pertains to archaeology or antiquarian research. But then why should such a man sit down to write a book which requires considerable knowledge of, at all events, the elements of such things before a trustworthy page can be produced? We put it to Mr. Hammond whether he would not be somewhat fiercely contemptuous over a writer who brought forth a treatise of 400 pages, say on 'Church and Chapel,' and yet had never studied at a theological college, and who started by saying that he was sure he could produce straightforward common-sense matter, although he was no Biblical student nor liturgical scholar. And this is not only exactly what Mr. Hammond has done, but he positively dwells upon his shortcomings in his preface. He boasts in set terms that he knows nothing of architecture and archaeology, adding, "That is no doubt a sad defect, but it does not dismay me, for I can still give a plain, straightforward account of the church and town, and of the surrounding country." And so, in a happy-go-lucky fashion, he prances gaily on through chapter after chapter, apparently heedless of accuracy.

Possibly there are those who like smart writing in a local history; if so they will be easily pleased, for there is an abundance of this style (we quote from the third page):

"We have a refuge for the destitute in the shape of a really elegant Workhouse, it is of the Gothic order; we have a Liberal and a Constitutional Club and a Gas Works—I class these institutions together as all engaged in the same sort of manufacture."

It is a pity that the description of the fine old church of St. Austell, so rich in symmetrical carving, should have fallen into such unsympathetic hands. The writer sets himself to work to try to prove that St. Austell never existed, and in all seriousness argues that the name is a corruption of "hostel or hotel." A very slight knowledge of etymology and its usual corruptions would have saved him from this blunder, particularly as the church was written of as dedicated to "Sanctus Austolus" on several occasions in the twelfth century. We prefer to think that Leland was right, three and a half centuries ago, when he wrote of St. Austell as a hermit, and certainly Canon Hammond is quite wrong when he attempts to make out that the figure in the central niche on the west front of the tower, below the Holy Trinity, is a representation of the risen Lord.

The interesting old clock-face, showing twenty-four hours, our author attempts to explain away by the conjecture that the circles round the dial, though of equal size, marked the hours and half-hours. In the church of Raunds there is a twenty-four-hour clock-face at the west end of the nave on which some of the numerals still remain, thus completely disproving the half-hour theory. A good many instances of church clocks earlier than those cited by Mr. Hammond might have readily been gleaned. We are assured that the church of St. Austell has not been "grimthorped" (we are glad to meet with that expressive term, first used in the *Athenæum*, July 23rd, 1892), but

details have, unhappily, been renewed. Several of the full and interesting series of shields on the exterior bearing the symbols of the Passion have been replaced by new ones cut in imitation of the old. It is stated—"to reassure the Society for the Protection of Ancient Monuments" (we suppose "Monuments" is a mistake for *Buildings*)—that the old carving has not been destroyed, and that some of it has been placed in a museum! This is not, however, a statement calculated to reassure any one interested in the protection of old buildings from the rash restorer. Why could they not have left these old stones in peace? and if "Mr. Doney, the sculptor of our town," wanted to show his imitative skill, by all means let him carve nineteenth century copies, and then put them in the museum, leaving the old stones in their proper place to tell their tale of age. It will not surprise any one noting the rest of the description of the church to find that Canon Hammond considers the "obliquity between nave and chancel" (though they are of different dates, and therefore cannot be part of one design) symbolizes "the droop of our Lord's head as He hung upon the cross."

The book is certainly lightened by a variety of good stories. A few of them are new to us, and very possibly may be indigenous to the place; but several, though assigned to the locality, are among the most ancient of Joe Millers. For instance, the somewhat broad story about Solomon's wives and "porcupines," though here said to have been told to a "visiting lady" at St. Austell, appeared in print as long ago as 1758, and is probably much older. The "caterpillar" story on p. 68 used to be currently assigned, thirty or more years ago, to Archdeacon Moore, of Lichfield, and it is spoilt in retelling. It is, however, only fair to cite others that have not the stamp of a venerable antiquity.

The St. Austell firemen boast of a most imposing uniform.

"A story is told—no doubt it is *ben trovato*—of one of our firemen, who was summoned by the fire bell to a burning. He is said to have viewed it with a critical air, and to have remarked, 'Tee a proper fire, sure 'nuff: I must go home and put on my uniform!'"

A Jubilee tale may seem quite worth citing:

"In 1887, some ladies in the parish of Gwennap were collecting the pennies of poor people towards the Women's Offering. One old democrat flatly declined to give a farthing or to let his wife give. He said the Queen had too many overfed, overpaid servants. 'There's the Lord Chamberlain,' said he, 'ee do draw 5,000*l.* a year, 'ee do! And what do 'ee do for it? Only makes the beds, emts a few slops, and that sort of thing!'"

Though dealing with an extraordinary variety of subjects, this book does not possess the scantiest of indexes, nor even a table of contents. It opens with a very long list of books, printed in full and in big type, which the author either read or consulted before he made this unhappy venture. Many of these books have little or no bearing on the subjects in hand. As he evidently does not know quite where to look for information, our advice is that he should procure and study those two manuals 'How to Write the History of a Parish' and 'How to Write the History of a Family.' He will



not then make the unfortunate mistake of imagining that even a local history is a light task to be undertaken without due study or preparation.

#### SHORT STORIES.

IN *A Dozen Ways of Love* (Black) Miss L. Dougall has written twelve short stories more or less about the tender passion. It is one of the most delightful volumes of short stories that we have read for many a long day, full of romance and charm, with everything seen in that just perspective which makes for art, and is the confusion of the realist. The stories show fertile invention and admirable skill in the delineation of character. They are full of suggestiveness, too, like a landscape viewed as a whole, and with only the few essential details worked in. Miss Dougall has style, and one may read these short stories more than once without any diminution of pleasure.

The new "Ethics of the Surface" Series (Grant Richards), which Mr. Gordon Seymour has opened with two little books, entitled respectively *The Rudeness of the Honourable Mr. Leatherhead* and *A Homburg Story*, is handicapped by a portentous introduction of some twenty pages. It seems that our novels are narrow conceptions of life and too full of vapid dialogue—"colourless and empty talk"—but is this talk so generally empty as the author would have us believe? Conversation, at any rate in novels, according to the author's view, should be more improving, more Aristotelian, as the motto on the cover of these pretty little volumes suggests, so Mr. Gordon Seymour has set out to write something half-way between an essay and a story. In 'The Rudeness of Mr. Leatherhead' the story consists of a single incident and its results, and the predominant essay is managed by a master of monologue who lectures a friend on social ethics at some length, being encouraged now and again by a word of assent or approval to go on. The result may be worthy of a *ῥῶν πολιτικόν*, but cannot be called exhilarating. 'A Homburg Story' is a study in Anti-Semitism, relieved by the mending of a bicycle tyre and the marriage of its owner—after a course of listening—to the conversational essayist, who "had studied and followed the Anti-Semitic movements, those abortions of internal Chauvinism, of Anti-Capitalist parties too cowardly to show their true face, and of religious fanaticism squinting its attenuated venom at the weakest part of the national organism—a fight which is not fair, open, or evenly matched." But it is well to note that the Jews generally have money on their side, and money can do a good deal—a "yellow slave" which "will knit and break religions." The author's style seems to us rather like George Eliot's in her heavier and less happy moods, and we can hardly imagine that his theories of social responsibility are nearer to the real talk of men than the vapid dialogue he despises, or would meet in real life with such encouragement as they get from the persons of these stories. There is a good deal of sense in his social "Ethics of the Surface," but, speaking for ourselves, we prefer our stories without obtrusive ethics of any sort.

#### ASSYRIOLOGICAL LITERATURE.

*The Tell el-Amarna Tablets.* By H. Winckler. English Translation by J. M. P. Metcalf. (Luzac & Co.)—Though ten years have not yet passed since the discovery of the Tell el-Amarna tablets, a large literature concerning them has already come into being, and it seems as if the last word on the subject has still to be written. The volume before us is a translation of 'Die Thontafeln von Tell el-Amarna,' which forms the fifth volume of the "Keilinschriftliche Bibliothek," edited under the able direction of the veteran Assyriologist Schrader, who has wisely decided to include it in his series. Both

the German work and Mr. Metcalf's translation of it will be decidedly welcome to a large number of readers, especially as the time has now come when people are expecting Assyriologists to lay before them the general results which are to be obtained from a systematic study of the tablets as a whole. Prof. Winckler's book contains transliterations into Roman letters of the texts preserved in London and Berlin and the Ghizeh Museum, and of some which are in the possession of private collectors; to these have been added translations, together with a vocabulary, lists of proper names and numbers, &c. The tablets dealt with are 296, but it seems that the number found was larger, and we had hoped that the text of every tablet known would have been included. The letters fall into two groups, viz., those coming from kings of Western Asia, i.e., from Babylonia, Assyria, Egypt, and Cyprus, and those from princes in Canaan and Phœnicia. The former group is most useful as showing the relations which existed between the kings of Egypt and those of foreign nations, and the latter indicates the conditions upon which the rulers of cities in Canaan and Phœnicia held their authority. Linguistically the texts are of the highest importance, and when they have been sufficiently studied many points of difficulty in Semitic grammar will probably be cleared up. The use of the cuneiform character in these despatches suggests many problems which can hardly be solved yet, and, palæographically, the handwritings of the scribes in the different countries and districts are of considerable value. The fact that cuneiform characters were used in Canaan to write the official language of diplomacy has confirmed more than one scholar in the belief that the Phœnician alphabet was derived from certain forms of Babylonian characters, and not from Egyptian hieroglyphics through the medium of their forms in hieratic. Be this as it may, this unique collection of letters adds much to our knowledge, and the thanks of all are due to Messrs. Winckler and Metcalf for putting them before the world in a handy form. In the limited space at our disposal we cannot touch upon all the points which deserve notice in the book, but it may be mentioned that Dr. Winckler has taken the right view about the letters of Abdi-khiba, Governor of Jerusalem, and that he confirms the translations of them already put forward by Zimmern in Bezold's *Zeitschrift* (Bdd. v. and vi.). On the other hand, we observe with regret that Dr. Winckler has taken no pains to say anything about the conditions of the respective countries where these letters were written, and our old friend the general reader will often be puzzled to know why certain sentences were ever penned. A number of geographical notes might have been added with advantage to all concerned. Passing from the subject of the book to the preface, we find the words, "Of previous work, that of Zimmern has been of great use to me." Now if these words mean anything, they mean that all the other work on the subject has been of little or no use to Dr. Winckler, and if this be so he is to be pitied. Passing over the official editions of the texts published by the British and German Governments as no man's land, there is still Dr. Bezold's 'Oriental Diplomacy' to be considered. That book contains a complete transliteration of all the Tell el-Amarna texts in the British Museum, a full vocabulary, and summaries of the contents of each tablet; besides these there are a number of grammatical remarks. Any person who will take the trouble to compare Dr. Winckler's transliterations with those of Dr. Bezold will find them to be almost identical, and as Dr. Winckler has never studied the London tablets except through the official edition of the texts and Dr. Bezold's book, it is quite clear whence he has obtained them. Several other discoveries have been silently appropriated in the same way. Such things do not, of course, affect the value of Dr. Winckler's

book to the reader, but it is hard not to be suspicious of the scholarship which cannot award to others due acknowledgment of their work, and one is inclined to lament the loss not only of the learning, but also of the courtesy of the men of the old school of Semitic studies in Germany.

*Assyrian and Babylonian Letters belonging to the Kouyunjik Collections of the British Museum.* Edited by R. F. Harper. Parts III. and IV. (Luzac & Co.)—The reader who takes up these volumes expecting to find some light, interesting Oriental matter for his delectation will be disappointed, for he will discover nothing therein except cuneiform texts for about two hundred and fifty pages, to which are added lists of the names of the writers of the letters, also in cuneiform! The Assyriologist, however, will welcome them with gratitude, for they offer him a mass of new material which has been carefully copied and well printed, and which cannot fail to yield important results, especially in the domain of Assyrian grammar. The first two parts of Prof. Harper's work appeared in 1892 and 1893 respectively, and contained copies of about 223 letters and fragments; the parts now before us contain rather fewer letters, but to our mind they are of greater interest, and the texts are certainly more complete. Originally Prof. Harper intended to edit the letters which are found among the first 8,000 tablets of the Kouyunjik collection, but the appearance of Dr. Bezold's 'Catalogue' induced him to extend his lines of work, and now it would appear that he proposes to print a complete 'Corpus' of Assyrian letters in eight parts, which are to be followed by summaries of the contents of the letters and by a vocabulary, and by the other necessary adjuncts of such a book. The plan of the work is good, and every one interested in the advance of cuneiform study will earnestly hope that the workman may be enabled to bring it to a satisfactory conclusion. A brief study of the texts before us is sufficient to show that we are dealing with a mass of official letters, the greater number of which are addressed "to the king"; sometimes it is clear that the "king" is Ashur-bani-pal, but often one of his ancestors must have been the recipient of the correspondence. We may say roundly that all the letters were written between B.C. 721 and B.C. 620, and that they were considered of importance is clear from the fact that they were all preserved in the Royal Library at Nineveh. Though the letter-tablets are small in comparison with those found at Tell el-Amarna, the writing is extremely minute, and the scribe succeeded in saying much in a little space; sometimes, however, his brevity is so great that it is impossible to make out clearly what he intended to say, especially as we often have no knowledge of the other letters on the subject which must have passed between him and his correspondent. It is curious to note that under the rule of the Assyrians the mode of addressing the king was much simpler than in the days when the Tell el-Amarna correspondence was penned, though in the latter the form of address is more like that found upon the tablets which date from the reign of Khummurabi, about B.C. 2200. Thus Abi-milki, Governor of Tyre, says to the King of Egypt, "To the king, my lord, my god, my sun, I prostrate myself, O my lord, seven times and seven times, I am the dust under the feet of the king, my lord, the Sun-god," &c.; but the sterner Assyrian simply writes, "To the king of countries, my lord, thy servant saith thus," and then comes the letter proper. As may be imagined, the subjects treated of in the letters are many and various, and they incidentally throw much light upon matters about which the ordinary texts are silent. Thus K. 646 is a note "to the king" from Irashi-ilu, stating that the images of the gods and the crown which the king had ordered for the god Anu were completed, and we may fairly assume that somebody



was waiting for his money. Again, K. 183 is a letter congratulating the king upon his accession to the throne, and the writer, with characteristic Oriental adroitness, recommends his son to the favourable notice of the king for an appointment in the royal household. Again, K. 69 reports to the king that a certain gold object which had been stolen from the Temple of Ashur by a workman had been recovered by one Akkullanu, who promptly claims "bakshish." In K. 81 Kudurru thanks the king for having sent to him a physician, and apologizes humbly for not tendering his thanks in person. In K. 502 a certain officer reports the success of his military operations in Babylonia, but laments that he has lost a gold ring which the king gave him. Again, K. 824, a letter by Ashur-bani-pal, mentions Ummanigash, who afterwards became King of Elam; and K. 1620 is a letter by Sennacherib, the "great king," which refers to certain property which he bequeaths to his son Eearhaddon. Again, K. 95 shows that Assyrian kings took a very lively interest in the affairs of their empire, for one of them writes to Bel-ibni, asking for further details of a revolt which had taken place at Pekod; and we can well believe that Sargon II. was thankful to have the information about his foe Merodach-Baladan II. (B.C. 721) which we find in K. 114. It would seem that the king, like ordinary mortals, at times consulted an astrologer about his private affairs, for a tablet (see part iv. p. 377) states that "the king" consulted Rammân-shum-utsur about a lucky day for the crown prince to enter into his presence, and this astrologer solemnly replies that he has made observations duly and is convinced that Shebat is a favourable month, and that the fifteenth day is a lucky day for the purpose. Another letter (see part iv. p. 460) is most interesting on account of its curious opening, "anu-u ri-ikh-ti da-ba-a-bi sha e-gir-ti," &c. But the reader will, no doubt, prefer to puzzle out for himself the scores of valuable facts with which Prof. Harper's book is filled. We cannot refrain, however, from calling attention to a pretty little letter (see part iv. p. 396) from one Ashur-ri-tsi-u-a, which was enclosed in a clay envelope inscribed with the names of the sender and addressee, and sealed with the seal of the former, even as a letter written upon paper is enclosed in an envelope and addressed and sealed in our own days. Prof. Harper's volumes are to be welcomed from another point of view, that is to say, as the firstfruits of the independent research of the growing American school of Assyriology.

#### AUSTRALIAN FICTION.

*Stories of Australia in the Early Days.* By Marcus Clarke. (Hutchinson & Co.)—Those who have read our author's most celebrated work, 'For the Term of his Natural Life,' need not to be told that Mr. Marcus Clarke is as unquestionably the chief of Australian prose writers as Lindsay Gordon is the leader in poetry. They both had their failings which marred what, with their talents, should have proved successful careers. The anonymous memoir of Marcus Clarke prefixed to this volume, although interesting, is not calculated to raise him in the reader's estimation. He died—too soon—at the early age of thirty-five. These stories do not profess to be new; they are chiefly histories of events in Van Diemen's Land, as Tasmania was at that date termed, in the early days of the convict settlements, and are drawn with all the vigour which might have been expected from the author's pen, who describes Port Arthur and Port Macquarie in all their gruesome repulsiveness. We have always doubted the utility and the taste of raking up bygone horrors. The island was really a gaol, and the scene of punishment for doubly and trebly con-

victed felons, many of whom had graduated in crime in the schools of the chain gangs and of Norfolk Island. Prisoners usually boasted of having been patriots or poachers, with both of whom our author appears to sympathize. These were the fashionable crimes. We remember an old "lag" who used to boast that he was not ashamed to own that he was "sent out for a breach of the game laws." The fact was he had shot a gamekeeper. Those who do not delight in horrors will find very amusing accounts of several characters, notably that of Jorgensen, who was

"seaman, explorer, traveller, adventurer, gambler, spy, man of letters, man of fortune, political prisoner, dispensing chemist, and King of Iceland, and was transported for illegally pawing the property of a lodging-house keeper in Tottenham Court Road. .... All the raven-haired, hot-headed, supple-wristed soldiers of fortune that ever died, drank, duelled, kissed, and escalated through three volumes octavo, never had such an experience. Think over his story from his birth in Denmark to his death in Van Diemen's Land, and imagine from what he has told us how much more he has been compelled to leave unrelated."

Barrington's career is also worth mentioning. We never before heard a doubt expressed that he was the author of the prologue to the first play acted at the Antipodes, one of the wittiest productions of its time. The escape of Irish rebels, who, Mr. Clarke admits, broke their parole in spirit if not in the letter, is also interesting.

*They that Sit in Darkness.* By John Mackie. (Hutchinson & Co.)—When we read in our author's preface,

"I was the first man to build a house and settle on the Van Alphen river in the far northern territory, and it was there I supported life for weeks together on crows, hawks, snakes, and curraong roots. That was before I became, amongst other things, a gold digger in Queensland, and a mounted policeman on the frontier of North America,"

we at once concluded that he must have plenty of material for his readers if he also possessed the faculty of writing, and a perusal of his pages soon proved that he was able to convey his experiences in an agreeable form. He has produced a vivid and original description of the "Never Never" country, which he colloquially terms "the Gulf," i.e., of Carpentaria a country, by his account, unsuitable for European settlement from its extreme heat, illustrating this by an old anecdote comparing it with Sheol, Hades, or whatever the new name is for the lower regions. This, we may observe, appeared thirty years ago in Sir Charles Dilke's 'Greater Britain.' At the time of Mr. Mackie's tale the country seems to have been chiefly occupied by men "on the cross," horse-stealers and scoundrels of every sort, whose habits and modes of life are well brought out. Collisions with the blacks of course occur, about which he indulges in no cant. Even here, on such an unpromising field, we meet with several characters which it is impossible not to admire, and woman's romantic love is tested, and proves triumphant over apparently hopeless obstacles. We can commend this as a good work, written in a good spirit and in an agreeable style.

#### OLD NORSE POETRY.

*The Saga of King Olaf Tryggvason.* Translated by J. Sephton. (Nutt.)—It is odd that we should have had to wait two centuries for a complete English translation of this noble saga. The first edition was published at Skalholt in 1689, and Latin, Swedish, and Danish versions of it have been made more than once, but, so far as we are aware, it has never been Englished till now. "The Great Olaf Tryggvason Saga," as it is generally called in contradistinction to Oddr's saga of the same king, is a document of the first importance. Nowhere else are such striking historical events as the Christianizing of Norway, the discovery and colonization of Iceland and Greenland, and the Homeric

contest at Svölfr, which established the supremacy of the Danish rule in Northern Europe, set forth so fully and with so much decorative detail. And the human interest of the saga is still greater. The imposing figure of Olaf Tryggvason shines through the mists of the ages with a sharpness and clearness of outline which enables a cunning eye to trace every personal trait, and divine what manner of man he really was. The very myths and legends which have gathered round this great enemy of the powers of evil have a meaning and a beauty of their own, and we would not miss one of them. Equally distinct and vivid are the lesser heroes, the satellites encompassing "Olaf, mightiest of the kings of men," as one of his skalds called him, such as the wise, noble, and magnanimous Kiartan, the proudly modest and ironically self-deprecating Einridi, the fanatical proselytizer Thangbrand, and, most fascinating of all, Hallfred, "the troublesome poet." This Hallfred, the incarnation of craft, brutality, and gnomish humour, is a familiar figure in Norse literature, from the Edda where he makes his first appearance in the character of Loki to the peasant stories of Björnson, where we recognize him in the persons of the clever and disreputable village fiddlers, e.g., Aslak in 'Synnöve Solbakken.' The adventures of this Icelandic Thersites furnish the saga with its chief comic element, and pleasantly season the somewhat sombre dignity which is its prevalent tone. The saga terminates with the famous description of King Olaf's voyage to Wendland, and the foretold and foreseen destruction of his fleet and host at the great battle of Svölfr, an event narrated with epic breadth and vigour. The description of the last stand of the exhausted bodyguard round the wounded king on the deck of the Great Serpent against tenfold odds is magnificent, though, by the way, the story is told much better by Oddr than by the anonymous author of the greater saga. Well might the skald, Thord Kolbeinson, exclaim, "The heavenly dome above high hills will fail before that deed is forgotten." Mr. Sephton has well accomplished his difficult task. It is true that his style is somewhat too modern for his subject, and occasionally, bold man! he mutilates his text, as in the episode of Hallfred and Kolfinna, where twelve strophes are omitted. Both the incident and the verses are somewhat free, no doubt, yet it would have been better to tell the whole story faithfully. As it now stands in the English text, Hallfred's conduct is obscure, and there is no intelligible motive for the vengeance of Kolfinna's husband. Occasionally, too, Mr. Sephton's version is too prosaic and jejune, but, at any rate, he is always accurate, and his rendering of the very difficult verses intercalated in the text is frequently admirable. The book is prefaced by a scholarly introduction which greatly increases its value. We note on the first page, however, a slight error of fact. Speaking of Oddr's life of Olaf, the editor remarks: "This work, written originally in Latin, is lost, but two free translations of it exist." Now there are three, not two, Icelandic versions of Oddr's work, i.e. (1) the Arnarnaganean MS. 310, 4to.; (2) a parchment codex in the Royal Library at Stockholm, No. 20, 4to.; and (3) a fragmentary codex in the University Library of Upsala. Moreover, later investigations go to prove that the best of these MSS., i.e., No. 1, is by no means a free, but a direct and close translation from the Latin original.

*Forelesninger over Oldnordiske Skjaldedkvad af Konrað Gíslason.* Udgivne af Kommissionen for det Arnarnagneanske Legat. (Copenhagen, Gyldendalske Boghandel.)—This is the first instalment of the posthumous works left by Prof. Gíslason, whose lamented death has made such a gap in the by no means serried ranks of Icelandic scholars. It contains his draft

lectures, or rather the skeletons of lectures, subsequently delivered before the University of Copenhagen, on the subject of old Norse poetry, the present volume embracing the 'Háttatal,' the 'Hrynhenda,' the 'Hrafnsmál,' the 'Vellekla,' and the 'Rekstefja.' In our review of Gislason's 'Udvalg af Oldnordiske Skjaldekvad,' September 5th, 1896, we briefly alluded to the special merits and methods of the deceased scholar. We need only add now that we find here the same scrupulous, minute care, the same cautious avoidance of hasty judgments, and the same profound learning coupled with a modesty as engaging as it is rare. As the present editor, Dr. Björn Olsen, well remarks:—

"These lectures, to my mind, are of great interest not only because they show us the attitude of Gislason towards difficult questions on which he had not previously pronounced an opinion, but also because they serve to characterize the author's personality. Critical difficulties are always indicated with acuteness and precision, and often the result is a *non liquet*. But sometimes the author, with amiable modesty, offers a suggestion, in a groping and hesitating manner, which in an instant seems to remove all difficulties."

A portion of these lectures covers much the same ground as the notes to the 'Udvalg af Oldnordiske Skjaldekvad' already alluded to. There, however, Gislason only briefly took into consideration verses or strophes which he regarded as absolutely authentic, while here the very nature of the subject constrained him, to the no small benefit of his audience, to be fuller in his treatment, and pronounce an opinion upon more corrupt and doubtful passages. Moreover, these lectures are of a somewhat more elementary nature than the preceding work, and therefore better adapted for students. For the editing of Dr. Olsen we have nothing but the most unqualified praise.

#### AMERICAN HISTORY.

*Some Correspondence between the Governors of the New England Company in London and the Commissioners of the United Colonies in America* (Spottiswoode & Co.) is the abridged title of a small book which will surprise many students of American history. They may know that a company was chartered in 1662 for "gospelizing" the Indians in New England, but they may be unaware that the London Company, of which the Hon. Robert Boyle was the first Governor, has survived the Indians. Its present Governor is Mr. J. W. Ford. The present duties of himself and his colleagues cannot now be classed among things generally known; but he and the company over which he presides deserve credit for publishing this work. The most interesting documents contained in it are the letters of John Eliot, the Apostle to the Indians. He laboured with untiring devotion to make the Indians acquainted with the Holy Scriptures, and he translated the Bible for their instruction. This version of the Scriptures is very rare; a copy fetched 580l. in 1888. Forty copies are believed to be extant, yet no man now living speaks the language of the translation. Experience Mayhew, who followed in Eliot's steps, had to face difficulties as a missionary similar to those of Bishop Colenso in later years. He wrote in 1713 that Ninnicraft, a "Sachim" in the Narraganset country, "demanded of me why I did not make the English good in the first place: for he said many of them were still very bad." We hope that the publication of this interesting volume may lead to the recovery of the company's old minute-book, which has unaccountably disappeared. The present possessor, should it not have been destroyed, may be unaware of its historical value.

*The History of Proprietary Government in Pennsylvania* is the sixth volume of the studies in history, economics, and public law edited by the Faculty of Political Science of Columbia University, New York, by which the work is

published. Dr. William Robert Shepherd, the author, is also "Prize Lecturer in History." The work is based nearly altogether on unpublished documents, chief among them being the Penn papers. These papers were sold by one of the Penn family at the price of waste paper. He might have presented them to the British Museum, or, if desirous of money, he would certainly have obtained from the Trustees a sufficient price. However, the use which Dr. Shepherd has made of his new material renders his work indispensable to all students of American history. The story enhances our admiration for Penn, while it serves to prove that his position as feudal lord over a country larger than his own was false at the outset and a failure long before the end. Franklin's remarks in disparagement of the proprietors of the colony in which he chose to dwell are shown in this work to have been grievously unfair. Dr. Shepherd shrewdly states that, as Penn died in comparative poverty, it was unjust for Franklin to write that "Penn united the subtlety of the serpent with the innocence of the dove." The Quakers, though in a minority in the colony, succeeded in becoming a majority of the governing body, and their conduct, when danger impended, was not creditable. When hostilities were imminent in 1739, the Quaker majority in the Assembly refused to vote money for defence, recording that they put their trust in the "Mother country and in God." They did not object so much to employing soldiers as to paying for them. In 1745 the Assembly was asked to help New England in attacking Louisburg by voting 4,000l. for buying gunpowder, and the Governor met with a refusal; but a measure was passed for the expenditure by him of the sum named in buying "bread, beef, pork, flour, or other grain." The Governor bought gunpowder, and no one protested against expending the money on this kind of "grain." The work, which is full of new matter, is written in a sober strain, and is most creditable to the author.

*The Ancestry of John Whitney*, by Henry Melville (New York, De Vinne Press), is a work of which the circulation may not be wide, but of which the execution is creditable to all concerned. In America the Whitney family is, we believe, deservedly respected, and an endeavour to trace its ancestral descent deserves praise when, as in the present work, it is done with historical accuracy, and the result is set forth by the printer, paper-maker, and book-binder in so praiseworthy and artistic a style. Few of our families of equal note and antiquity would care to bear the cost of such a sumptuous memorial. It is a compliment to this country when the descendants of families who now inhabit the great republic of the West exhibit a desire to keep in touch with the land of their ancestors. In New England the original stock was of a sturdier quality than in Virginia. In both parts of the continent the descendants of the original settlers have exhibited characteristics which now differentiate them from their English ancestors. In truth, the Whitneys in this country ought to be decidedly proud of those who in the United States claim kindred with them. The dedication, which is in very good taste, runs: "To the descendants of John Whitney, who honour their forefathers as they hope to be honoured in turn by posterity." The work ought to be on the shelf of every historical library. It is so carefully compiled that we have but one slip to record. At p. 205 the name of the accomplished author of the last and best 'Life of Raleigh' is spelt "Stebbins" instead of *Stebbing*.

#### OUR LIBRARY TABLE.

*Grains of Sense*, by Lady Welby (Dent & Co.), is one of those books which it must be confessed are very difficult to read. It is divided

into apparently disconnected sections, and the temptation is to dip here and there to see what good things one will find. But such a system will not do here, as it is difficult to find any individual interest in any one section. On reading the book through more consecutively its object is indeed apparent, though not attractive. 'Grains of Sense' is a long protest, in a series of ejaculatory fragments, against the misuse of language and the poverty of thought which result from carelessness of diction or jejune style. There is a great deal of truth in the protest, but at the same time it seems hardly called for in such a serious form. The author is not likely to deter anybody from using mixed metaphors, exaggerations of phrase, or misplaced words by her arid lectures on the subject. The book also contains a few allegories which are unluckily dull.

*Diary of a Tour through Great Britain in 1795*. By the Rev. William MacRitchie. (Stock.)—Galt's Dr. Pringle went on tour from Scotland to London, and the author of this diary, another Scotch minister, did the same. But fact in this case is unfortunately not at all equal to fiction, and the diary he kept of his tour is distinctly disappointing. Some portions of it have already been published in antiquarian papers, and we doubt if it deserved printing in its present form. The worthy man was a botanist, and his record of plants, noted in Latin polysyllables, is tedious. We hardly think Mr. D. MacRitchie, who has edited the volume, would have considered a common rush, a piece of broom, or some knapweed worth noting if they had been mentioned in English. Such records are of but slight interest. On the other hand, the author's account of his love affair is omitted, though it would probably have been sedate and precise enough to be entertaining. There are really very few plums in these pages. Mr. MacRitchie moralizes overmuch, which spoils the effect of his quiet, eighteenth century charm. He meets with no robbers or coaching accidents, and his reflections suggest but few picturesque differences between then and now. Much of the space is occupied by a bare mention of "nice gentlemen's places" on the route. Black stockings, whose vogue with the feminine sex is popularly supposed to be quite recent and due to the success of a dancer who adopted them on the stage as a novelty, were, it appears, in use a hundred years ago in Lancashire, where "many of the first looking country girls wear black stockings on the week days, which is by no means an improvement to their charms." As the general study of the daily press is often accounted a modern vice, we may note that even in 1795 Mr. MacRitchie was scandalized by the sight of a shepherd on the Pentlands reclining on a green hill and busily engaged—not with a pastoral pipe or other Arcadian employment, but with a newspaper. The author's critical appreciation of architecture is rather curious; the shops of Kendal are "very magnificent," and a big London bookshop is "like a palace." It is easy to see that he was more at home with potatoes and kindred subjects, so that there can be no reason to doubt that his union with the daughter of a specialist in turnip-growing was a successful affair.

MR. F. S. LOWNDES has compiled a useful and accurate little biographical manual called *Bishops of the Day* (Grant Richards), a collection of short memoirs of all the archbishops and bishops of the Anglican communion. The only disputable assertion we have found in his book is his statement that when the agitation against 'Essays and Reviews' was got up by Bishop Wilberforce and his friends, "Convocation.....did its best to appease the public wrath." As a fact, Convocation was foolish enough to join in the hue and cry; but perhaps Mr. Lowndes means this. There is a trifling misprint on p. 264. The clubs of the English bishops are sometimes stated and sometimes omitted.



THERE reaches us from Allahabad, where it has been printed at the Pioneer Press, a little book on *The Lines of Imperial Union*, by Mr. F. J. Stevenson, assistant editor of the *Pioneer*. Mr. Stevenson has not much difficulty in disposing of the ordinary crude suggestions as to Imperial Federation, and he ably states some of the reasons which make it unlikely that commercial union can be adopted. Curiously enough, writing as he does in India, he does not make so much as we should of the Indian difficulty; and he wrote at a moment when Australian Confederation seemed to be at hand, while the difficulties of the creation of a Zollverein have been increased during the last few days by the breakdown of Australian union. Mr. Stevenson's suggestions point to that kind of defensive alliance which is popular in Australia among those who reject Imperial Federation as impossible of attainment, and it is an interesting fact that a gentleman who has written at a great distance from Australia, and apparently without any special knowledge of Australian feeling, should have arrived at conclusions similar to those which are held by Mr. Deakin and other leading statesmen of Australia.

MM. ARMAND COLIN & CIE. publish interviews by M. Adolphe Brisson, under the title *Portraits Intimes: Troisième Série*. The interviews are modestly done, and are all the more accurate in the impression they convey because there is no forcing of the note. The present series includes MM. Maeterlinck, Claretie, Jean Richepin, Hector Malot, and Bourget. M. Claretie and M. Hector Malot are mentioned as examples of that small class—literary men who, by sound and excellent work, have made a competency for themselves.

THE same firm have brought out a volume entitled *Gens de Mer: Sur la Côte*, by M. C. Le Goffic, which consists of a number of sketches of Breton and Norman fishermen and sailors, and incidentally gives a frightful picture of the hardships undergone by the boys employed on the Newfoundland French Shore and Great Banks fisheries.

In his *Souvenirs et Impressions, 1840-1871* (Calmann Lévy), the Marquis Philippe de Massa, who was a cavalry officer attached to the person of Napoleon III., has written a kindly, but not particularly interesting set of sketches of war in Africa, in Mexico, and in France, and of the Imperial Court.

MESSRS. ARMAND COLIN & CIE. issue *M. Thiers, le Comte de Saint-Vallier, le Général de Manteuffel: Libération du Territoire, 1871-1873*, by M. Henri Doniol, a volume which is not without its interest, even to readers outside France and Germany. The documents which are new bear upon the Arnim trial, and prove once more the importance of the part taken by Germany in the foundation of the French Republic.

THE Government Printer of South Australia publishes at Adelaide the Official Report of the National Australasian Convention Debates, which took place this year between March 22nd and May 5th. This "Hansard," as it is called in the colonies, is of great interest to all Federalists, but unfortunately the interest is again likely on this occasion to be only speculative, as the agreed-on scheme appears to be breaking down owing to the resistance of some colonies.

MRS. E. T. COOK'S guide-book *London and its Environs* (Llangollen, Darlington & Co.) is useful and intelligent. The accounts (contributed by Mr. Cook) of the National Gallery and the principal museums are better than those in similar works, and the volume has more of a literary flavour than is common in them. There are some slips, of course. For instance, to say that in 1807 the streets were first lighted with gas is to misstate matters somewhat. Again, Columbia Market was originally

intended by Lady Burdett-Coutts to be a fish and not a meat market. It is incorrect to say that Arnold Toynbee spent "his life in ameliorating the lives of the working classes in the East-End of London." He hardly ever visited the East-End. It is also incorrect to say that the expenditure of Charles I. was "enormous."—To the "Manuali Hoepli" has been added a handy little guide to the *Topografia di Roma Antica*, by Signor Borsari, a capital aid to the tourist who dabbles in archaeology.

*Bon-Mots of the Nineteenth Century* (Dent) is an amusing collection supplementary to 'Bon-Mots of the Eighteenth Century,' and, like it, edited by Mr. Walter Jerrold.—*Paying Pleasures of Country Life* (Routledge & Sons), a small volume by various writers, may be recommended to those who have a little money to throw away.—*Victoria the Good Queen and Empress* (Gardner, Darton & Co.) is a tiny volume for children. Its title indicates that it is an outcome of the Jubilee.—We have also received the first part of Vol. XXI. of *St. Nicholas* (Macmillan & Co.), that excellent journal for children.

THE new part of the eighteenth volume of the *Transactions of the Royal Society of Literature* contains papers on Hudibras and on Thomas Nashe.

*The Modern Language Quarterly* (Simpkin & Marshall), edited by Dr. Heath, suffers somewhat from having incorporated *The Modern Language Teacher's Guide*: that is to say, it is partly an organ of the scientific study of modern languages, partly a journal for the teacher of the rudiments of French and German. The list of recent publications consists mainly of school-books of an elementary kind, and Mr. Siepmann's article will interest only teachers, or shall we say crammers? On the other hand, Mr. Toynbee's review of 'Some Italian Dante Books' appeals to scholars.

WE have on our table *Cicero and his Friends*, by G. Boissier, translated by A. D. Jones (Innes).—*Twixt Mersey and Dee*, by Mrs. H. Gamlin (Liverpool, Marples & Co.).—*New Latin Composition*, by M. G. Daniell (Boston, U.S., Leach & Co.).—*School Board Chronicle Manual of the Code 1897-8* (Grant & Co.).—*Studies in Historical Method*, by Mary S. Barnes (Isbister).—*The Narrative of my Experience as a Volunteer Nurse in the Franco-German War of 1870-1*, by Anne Thacker (Abbott, Jones & Co.).—*Wasted Records of Disease*, by C. E. Paget (Arnold).—*Hockey and Lacrosse*, by S. Christopherson, E. L. Clapham, and E. T. Sachs (Routledge).—*The Indian Political Estimate of Mr. Bhavnagri, M.P.*; or, *the Bhavnagri Boom Exposed* (Bombay, privately printed).—*Marriage Questions in Modern Fiction, and other Essays on Kindred Subjects*, by E. R. Chapman (Lane).—*The Evolution of Daphne*, by Mrs. Alec McMillan (F. V. White).—*Patience Sparhawk and her Times*, by G. Atherton (Lane).—*Contemporary Theology and Theism*, by R. M. Wenley (Edinburgh, T. & T. Clark).—*The Books of the Bible: The Gospel according to St. Mark*, edited by the Rev. A. E. Hillard (Rivington).—*Traité sur le Calcul dans les Reins et dans la Vessie*, by Abū Bekr Muhammed Ibn Zakariyā Al-Rāzī, translated by P. de Koning (Leyden, Brill).—*and Reformation und Täuferismus in ihrem Verhältnis zum christlichen Princip*, by D. H. Lüdemann (Berne, Kaiser). Among New Editions we have *Kingsley's Westward Ho!* (Macmillan).—*The Ethics of Diet*, by H. Williams (Sonnenschein).—*Little Women*, by Louisa M. Alcott (Abbott, Jones & Co.).—*The Theory of International Trade*, by C. F. Bastable, LL.D. (Macmillan).—*and Introduction to the Study of the Law of the Constitution*, by A. V. Dicey (Macmillan).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Sermons at Commemoration of Founders of the King's School, Canterbury, 1887-1896, cr. 8vo. 3/6 cl.

## Fine Art.

Pictures from the Paris Salon, 1897, 4to. 8/6 cl.  
Ruskin's (J.) *Modern Painters*, Vols. 1 and 2, cheaper edition, 11/ net.

## Poetry.

Riggs's (J.) *Wild Flower Lyrics*, and other Poems, 5/ net.

## History and Biography.

American History, told by Contemporaries, edited by A. B. Hart, Vol. 1, cr. 8vo. 8/6 net.  
Green's (J. R.) *The Making of England*, 2 vols. cr. 8vo. 10/ (Kewley Series).  
Lowndes's (F. S.) *Bishops of the Day*, a Biographical Dictionary, cr. 8vo. 5/ cl.  
Rose's (W. K.) *With the Greeks in Thessaly*, cr. 8vo. 6/ cl.

## Geography and Travel.

Whymper's (E.) *Zermatt and the Matterhorn*, a Guide, cr. 8vo. 3/ net, swd.

## Philology.

Lewis's (B. H.) *A First Book in writing English*, 3/6 net.  
Spiers's (V.) *Graduated Course of Translation into French Prose*, 8vo. 2/6 cl.  
Tarver's (F.) *French Stumbling-Blocks and English Stepping Stones*, 12mo. 2/6 cl.

## Science.

Ballin's (A. S.) *Personal Hygiene*, cr. 8vo. 2/6 cl.  
Bartley's (B. C.) *Marine Engineers' Record Book*, 5/ net, roan.  
Coleman's (T. E.) *Price-Book for Approximate Estimates*, 2/ Courtney's (C. F.) *Masonry Dams*, 8vo. 9/ cl.  
Nijndhoven's (A. J. van) *English and French Methods of ascertaining Illuminating Power of Coal Gas*, cr. 8vo. 4/ cl.  
Fisher's (W. G.) *The Potentiometer and its Adjuncts*, 8vo. 9/ cl.  
McIntosh and Masterman's *The Life Histories of the British Marine Food Fishes*, 8vo. 21/ net.  
Stevenson's (Surgeon-Col. W. F.) *Wounds in War*, 8vo. 18/ cl.  
Sully's (J.) *Children's Ways*, cr. 8vo. 4/6 cl.

## General Literature.

Boothby's (G.) *The Fascination of the King*, cr. 8vo. 5/ cl.  
Caine's (Hall) *The Christian, a Story*, cr. 8vo. 6/ cl.  
Gardiner's (L.) *Mrs. Wyld*, cr. 8vo. 3/6 cl.  
Giesing's (A.) *The Scholar of Bygiate, a Tale*, cr. 8vo. 6/ cl.  
Holmes's (R.) *Through Another Man's Eyes*, cr. 8vo. 3/6 cl.  
Hungerford's (Mrs.) *The Coming of Chloë*, cr. 8vo. 6/ cl.  
Jones's (L. M.) *Nigel Heathcote*, cr. 8vo. 2/ swd.  
Leighton's (M. C.) *The Red Painted Box*, cr. 8vo. 3/6 cl.  
Moit's (J. E.) *Strategic Points in the World's Conquest*, 3/8 cl.  
Ogle's (J. J.) *Free Library, its History and Present Condition*, cr. 8vo. 6/ net.  
Pryde's (D.) *The Queer Folk of Fife, Tales from the Kingdom*, cr. 8vo. 3/6 cl.  
Rita's *Good Mrs. Hypocrite, a Study in Self-Righteousness*, cr. 8vo. 3/6 cl.  
Stray Notes of a Wayfarer, by A. C. C., cr. 8vo. 2/6 cl.  
Upward's (A.) *A Bride's Madness*, cr. 8vo. 3/6 cl.

## FOREIGN.

## Theology.

Klostermann (E.) *Die Überlieferung der Jeremiahomilies des Origenes*, 3m. 50.  
Wilkeboer (D. G.) *Die Sprüche, erklärt*, 2m. 50.

## Fine Art and Archaeology.

Geffroy (G.) *La Vie Artistique, Series 5*, 8fr.

## Poetry and the Drama.

Geiger (L.) *Goethe-Jahrbuch*, Vol. 18, 10m.  
Menrad (J.) *Välmiki, Rāmāyana, ein altind. Heldengedicht in 7 Büchern, Part 1, Book 1, 4m. 80.*  
Schulthess (F.) *Der Diwan des arabischen Dichters Hāmid Tej, nebst Fragmenten, hrsg. übers. u. erläutert*, 10m. 80.

## Bibliography.

Picot (É.) *Le Duc d'Aumale et la Bibliothèque de Chantilly*, 4fr.

## History and Biography.

Kawerau (W.) *Hermann Sudermann*, 3m.  
Lecestre (L.) *Lettres Inédites de Napoléon I., An VIII.-1815*, 2 vols. 15fr.  
Repertorium Germanicum: Regesten aus den päpstl. Archiven zur Geschichte des Deutschen Reichs im XIV. u. XV. Jahrh., Vol. 1, 26m.  
Weiss (A.) *Aeneas Sylvius Piccolomini als Papst Pius II.*, 6m.

## Geography and Travel.

Passy (P.) *Dans le Far-West Américain*, 3fr. 50.

## Philology.

Brugmann (K.) u. Delbrück (B.) *Grundriss der vergleichenden Grammatik der indogermanischen Sprachen*, Vol. 4, Part 2, 15m.

## General Literature.

Bérenger (H.) *La Prole*, 3fr. 50.  
Conti (H.) *Guignol*, 3fr. 50.  
Léang (L.) *Le Drame de Rochebrisse*, 3fr. 50.  
Marguerite (P. et V.) *Poum*, 3fr. 50.  
Zobeltitz (F. v.) *Die Intriganten*, 3 vols. 10m.

## JOHN MILTON, SENIOR.

Public Record Office, July 19, 1897.

TWENTY-THREE years ago (vide the *Standard* of November 12th, 1874) a discovery was made by Mr. R. F. Isaacson, of the Public Record Office, of certain documents in the proceedings of the Court of Requests relating to John Milton, the father of the poet. I have recently discovered in the same series of legal records a bill of complaint and an answer thereto relating



to the same man. How the poet's father was accused of devilling for a money-lender, and how he rebutted the accusation, may be seen from the following summary of the documents in question. They are twelve years earlier in date than those formerly discovered.

On May 10th, 2 Car. I. (1626), Samuel Burton, Archdeacon of Gloucester, complains to the king that three years before one Robert Willoughby, citizen and grocer of London, together with Thomas Willoughby the elder, of Sutton Colefield, co. Warwick, gentleman, and Thomas Willoughby the younger, citizen and linendraper of London, became bound to one William Smith, "by his addition styled to be citizen and mercer of London," in the sum of 200*l.*, for the payment of 100*l.* with the interest thereupon, due at a day now past, and unknown to the complainant; "the said William Smith being a common usurer, and one that employs great sums of money in that usurious course and practice." Upon the bond aforesaid Robert Willoughby and Thomas Willoughby the elder were arrested about a year after at the suit of the said Smith, who thereupon told them that if they could procure any other security they should not only be enlarged, but also absolutely released from the debt. Then Robert Willoughby asked Archdeacon Burton if he would join with Sir George Peckham, Knt., of Shipley, co. Derby, as sureties to Smith for 100*l.*, affirming that himself and Sir George Peckham would satisfy the debt, and that the Archdeacon should only enter into the bond "to satisfy the curiosity of the said Smith, which seemed the more probable," and that Smith conceived the 100*l.* sufficiently secured by Robert Willoughby and Peckham, for he had before accepted their security. This induced the Archdeacon to comply, and at length, about May, 22 James I. [1624], he

"entered into a bond of the penal sum of two hundred pounds unto the said Smith, conditioned for the payment of one hundred and ten pounds at the now dwelling-house of John Milton, scrivener, situate in Bread Street, London,"

on the twentieth day of April, 1625. The bond bore date April 18th, 1624. The Archdeacon further states that Smith and Peckham do combine and confederate, "together with one John Milton, a scrivener in London, and a broker for the letting out of the monies of the said Smith," to lay the whole penalty of the bond upon him, or at least the 100*l.* with interest; whereas he hopes to prove that the said Smith "never lent one penny of the said sum of one hundred pounds," and so in all equity ought not to benefit by the bond. The Archdeacon further hopes to prove that Smith, well knowing that he "departeth with" no money on the said bond, does not bear the charges of the suit at common law, nor disburses money in the same; but the suit is prosecuted merely by Sir George Peckham and the said John Milton, or one of them, hoping thereby to gain some advantage to themselves from the Archdeacon. The latter

"conceiveth also that the said Smith is dead, and that the same is known unto the said Milton; otherwise, that he, the said Smith, by the advice of the said Milton, concealeth the place of his lodging or dwelling from your subject, so that he cannot possibly enquire out where the said Smith lodgeth or dwelleth, to the intent he might serve him with the process of this Court; albeit the said Milton hath, every day almost, recourse to the said Smith, if he be living, and knoweth where he dwelleth or lodgeth; and, by messengers sent by your subject to him for that purpose, hath been earnestly entreated to shew and declare unto your subject, when and where your subject might have conference with the said Smith. Yet doth he, for the reasons aforesaid, utterly refuse to acquaint your subject with his said dwelling, endeavouring by all means to strip and deprive your subject of all means for his relief herein, and indeed minding nothing else but with all speed possible to obtain a judgment against your subject at the common law for the said penalty of two hundred pounds. And your subject further sheweth that the said Sir George Peckham, by the combination aforesaid, hath practised with

the said Smith and John Milton to forbear all prosecution of law upon the said bonds against him, the said Sir George; who thereupon resteth so secure that he utterly neglecteth the payment of the said pretended debt."

The Archdeacon states that Sir George Peckham is a man of great ability and sufficiency, having lands worth at least 1,000*l.* per annum, and no charge of children; besides that Sir George had married Robert Willoughby's sister; and therefore, that Smith should be ordered to take his remedy against the said Sir George. The Archdeacon therefore prays that a writ of Privy Seal may be directed to the said William Smith, Sir George Peckham, and John Milton, commanding them to appear and to answer the premises, and to do as they shall be ordered by the Court. He also prays for a writ of injunction against Smith, to stay all further proceedings in this suit.

On November 15th, 2 Car. I. (1626), William Smith and John Milton present their answer to the Archdeacon's bill of complaint. Smith disclaims all knowledge of Robert Willoughby and Thomas Willoughby, and of any bonds entered into by them, upon which arrest followed. He denies the statement alleged to have been made by him to them as to further security. He says that he never had any conference with Sir George Peckham or with Archdeacon Burton, and denies that he is a common usurer. Both Smith and Milton deny that they or Sir George Peckham got the Archdeacon, under the alleged pretences, to stand bound as surety for the said moneys, nor did they combine to lay the penalty upon him. "And yet these defendants know no reason," if any such bond were made, why the same should not be sued against the complainant as well as against the other defendants, and the complainant take his remedy against the one of them from whom he may soonest recover his debt:—

"And this defendant, John Milton, for his part saith, that he putteth out no money, or ever did, for the said Smith, neither ever knew any such man till they now met together to put in this their answer, or of the said bond of two hundred pounds, for the payment of one hundred pounds, made as aforesaid. Howbeit, this defendant Milton confesseth that he hath heard that one Thomas Paradyne, citizen and haberdasher of London, did use the said William Smith's name in trust in such a bond, for such a sum of one hundred pounds; and this defendant verily believeth the said complainant hath been long ere this told so much; and, as this defendant believeth, he well knoweth the same to be true."

Milton states that, although the Archdeacon knows the debt to be a true one, yet now he will not seem to notice it, but unjustly molests him and Smith about the same, thinking thereby to hinder some lawful course which Thomas Paradyne, in the name of the said Smith, has taken against the Archdeacon and Sir George Peckham for the recovery of his just debt, with costs and damages. Milton denies the alleged confederacy between him and Smith and Sir George Peckham to lay the said debt on the Archdeacon, and states that, on the contrary, Paradyne has sued both Sir George and the Archdeacon for the money, and that Sir George "hath been so stirred thereby" that he has paid 50*l.* of the 100*l.* Milton further denies that he has prosecuted, or has had any hand in prosecuting, any suit whatsoever against the Archdeacon, except this one, in which he is constrained to make his defence. He states that he believes Smith to be alive, nor did the latter, by Milton's advice, conceal his dwelling from the Archdeacon. The Archdeacon had often been told where Paradyne lives, and sent some one to Paradyne, and conferred with him about the bond. Milton denies having daily recourse, or any recourse at all, to the said Smith, whom he has not known, except as aforesaid. Smith and Milton have not combined to forbear prosecuting Sir George Peckham, and to prosecute only the Archdeacon, for they have nothing to do with either. They

pray that they may be dismissed from this suit with their reasonable costs.

ERNEST G. ATKINSON.

#### MR. STOPFORD BROOKE'S 'PRIMER.'

FOR twenty years Mr. Stopford Brooke's 'Primer of English Literature' has held a foremost place as a text-book; and its success has been fully deserved. There is nothing else like it; both its history and its criticism show directness and individuality of touch. The student is not simply furnished with opinions gathered from the disquisitions of specialists and the summaries in encyclopedias, but he is told a fascinating story, with fresh, running comment, by one who has been all over the ground for himself. It is because of the excellence of the little treatise that one regrets to find in it even trivial flaws. A few points in the latest edition may be noted here in the interests of those who use the text-book, and for the sake of the next issue, which will almost certainly be made in the near future.

Speaking of Chapman's 'Homer,' p. 79, Mr. Stopford Brooke praises "the rushing gallop of the long fourteen-syllable stanza in which it is written," thinking, no doubt, clearly enough of the fourteen-syllable *line* when he began his sentence, but being misled by the vagaries of a headlong pen before he finished it. Probably the mechanical movement of the pen has more to answer for in literary eccentricities than has yet been fully detected. On p. 115 there is an interesting example of imperfect recollection. "It is absurd," says Mr. Stopford Brooke, "to place the 'creaking lyre' of Boileau side by side with Dryden's 'long resounding march and energy divine.'" Here the writer was thinking of Pope's 'First Epistle of the Second Book of Horace,' where this just and resonant tribute is paid by the one great satirist to the other:—

Dryden taught to join  
The varying verse, the full-resounding line,  
The long majestic march, and energy divine;

and, without verifying his quotation, he gave a splendid pentameter, using no words but those of Pope, but still misquoting him. A smaller matter, but one deserving attention in the interests of accuracy, is the quotation on p. 144 from Wordsworth's 'Resolution and Independence.' Wordsworth wrote:—

I thought of Chatterton, the marvellous Boy,  
The sleepless Soul that perished in his pride.

Mr. Stopford Brooke gives the second line as

That sleepless soul who perished in his pride.

The paragraph devoted to Scottish poetry on p. 147 is too meagre to admit of the possibility of a full and just statement and estimate. The Sempills and the Hamiltons, and those marvellously dexterous but anonymous song-writers represented in the collections by David Herd and others, have to be passed over altogether. Allan Ramsay's songs receive but scant attention, and Robert Ferguson (not "Ferguson," as Mr. Stopford Brooke calls him) is very imperfectly characterized. Michael Bruce is mentioned, not only in this particular paragraph, but also in that which precedes; but no hint is given of his lyric quality, nor is his editor and rival, John Logan, accorded a place. Hogg has entirely disappeared from the position he held in former editions, and is not introduced elsewhere, while the title 'Lament for Flodden' has been substituted for the popular 'Flowers o' the Forest.'

Mr. Stopford Brooke opens section 147 of his history with the sentence, "Of all the poets misnamed Lake Poets, William Wordsworth was the greatest." There is not much amiss in the expression "Lake Poets," even if it does suggest watery and unsubstantial work. The thing to be feared is that a fashion of calling Wordsworth, &c., the "Lake school of poets" should be continued. This is altogether misleading, of course, but "Lake Poets" is comparatively harmless. On p. 157 Byron is

described as having "begun a new style in 'Beppo,' which he developed fully in the successive issues of 'Don Juan.'" Frere's 'Whistlecraft' is here overlooked, and the earlier 'Anster Fair' of William Tennant, which not only gives the Fairfax stanza in an original and probably improved form, but is in itself a poem of a very high order.

THOMAS BAYNE.

#### ANOTHER GREEK WORD IN HEBREW.

British Museum.

THE English rendering of Ecclesiasticus xl. 16, as reluctantly proposed by the editors of the newly discovered Hebrew text of the "apocryphon," reads as follows: "Like axes upon the bank of a stream, before all rain they are extinguished." But as this yields no satisfactory sense, it has been proposed to read כקרימיות (like stalks of reed) instead of כקרימיות (like axes). The Talmudical word קרימיות does not, however, properly denote a plant which is still fixed to the earth by the root, but a portable fragment of cane of one sort or another. The reading of the text is, moreover, clear and undoubted, and one is, therefore, led to suppose that the word "kardum" is here not used in the Biblical sense of "ax," but is identical with the Greek word *κάρδαμον* (Sanskrit "kardama," Persian and Arabic "kardamān"). In this way we obtain the intelligible line: "Like cress upon the bank of a stream, laid low by every downpour of rain." An interesting confirmation of this view is found in a famous passage contained in the 'Sayings of the Jewish Fathers,' ch. iv. § 9. It is there said that the words of the Law should neither be treated "as a crown wherewith to glory, nor as *kardum* to eat therefrom." There is an alternative reading which has to be translated: "nor as an ax to dig therewith." But Dr. Charles Taylor ('Aboth,' Cambridge University Press, 1877) was no doubt right when he decided in favour of לאכל, "to eat." British Museum codices as diverse in origin as a Spanish MS. of A.D. 1273, an Italian copy of A.D. 1466, and a Yemenite one of about the same date, support the same reading. The translation "neither an ax to live by," adopted by Dr. Taylor, is, however, forced and unnatural. If, on the other hand, "kardum" is taken to be identical with *κάρδαμον*, excellent sense is obtained. The use of cress as a relish is very ancient, as is testified by Xenophon ('Cyropædia,' i. 2, 8), where we are told that Persian boys were in the habit of bringing cress to school as a tasty addition to their bread (*ὄψον δὲ κάρδαμον*). The passage in 'Aboth' was clearly meant to warn students not to use their sacred learning either as an instrument of personal pride or as a mere relish, but to look upon it as the *summum bonum*, as the all in all of life. In the course of time, however, the identity of "kardum" with *κάρδαμον* was lost, and various shifts were as a consequence made in order to extract some sort of sense out of the passage. But the presence of the same word in the newly recovered Hebrew original of Ecclesiasticus supplies the lost clue to the true meaning of the phrase, and we have thus another Greek word to place by the side of the many others that are to be found in the Hebrew of post-classical times.

G. MARGOLIOUTH.

#### 'ST. ANSELM OF CANTERBURY.'

MR. J. M. RIGG writes:—

"May I be permitted to point out that the compilation to which, I presume, your critic of my work 'St. Anselm of Canterbury' refers as the 'Leges Henrici,' i. e., the so-called 'Leges Henrici Primi,' is inauthentic? It would appear to give probable but not authoritative illustrations of the amount of national custom existing in the country in the first half of the eleventh century, but cannot be appealed to with any confidence except where it is borne out by other testimony" (Stubbs, 'Select Charters,' 100)."

For "eleventh" in Mr. Rigg's quotation *twelfth* should be read. He is right in his

presumption that a reference to the 'Leges Henrici' is a reference to the so-called 'Leges Henrici Primi.' "In the 'Leges Henrici' we may find passages which are the high-water marks of English vassalism" (Pollock and Maitland, 'History of English Law,' i. 280). We gave the quotation to mark high water a point lower than Mr. Rigg marks it.

#### MR. COLLINS'S ANTHOLOGY.

I TRUST that you will allow me to enter a word of protest against the way in which your reviewer has been pleased to deal with my 'Treasury of Minor British Poetry.' He begins by affecting to expose my ignorance in assuming that the plan of my anthology was original, pointing out that I had been anticipated by Mr. W. J. Linton and by Dr. Hannah. There is no analogy whatever between my book and their books. Mr. Linton, in a work so rare that only five copies of it were printed, confines his selections, with a few exceptions, to the "rare poems" of the sixteenth and seventeenth centuries. Dr. Hannah's work is confined to the poems of Sir Walter Raleigh, Sir Henry Wotton, and a few other "Courtly poets" between 1540 and 1650. My work ranges from about 1250 to about 1880 (a fact which the reviewer entirely ignores), and contains pieces from some two hundred different poets arranged on an elaborate and entirely original principle. So much for the plan having been anticipated. Next your reviewer states that, "despite the labours of these two poetry-lovers, there was still room for an anthology which should bring to the light of day gems unknown to and neglected by previous compilers," which is exactly what my poor work professes to do. But this, according to your reviewer, is just what I have not done; and he supports his statement by simply showing that twelve of the lyrics selected by me are in the 'Golden Treasury,' sixteen in Dean Trench's 'Household Book,' and five in both. But he omits to notice that my volume contains three hundred and seventeen pieces, that is, upwards of three hundred pieces which are in neither of those collections, and that I have explained my reason for including the particular poems comprised in those compilations. He then goes on to enumerate fifteen pieces which he says are perfectly familiar to the "general reader." I cannot pronounce what the general reader is likely to know or not to know, nor can I follow your reviewer into his vague and intangible assertions that in my notes I indulge "in ipse dixits in which the note of provinciality resounds," and which are not "of the centre." What I do know is this, that such charges are a cheaper way of attempting to injure a book than pointing out blunders, convicting of dishonest work, exposing pretentious assumptions, bad taste, and palpably erroneous judgments. I am ashamed to take up your valuable space with such a paltry matter, but considerations very different from those of any sensitiveness to criticism make it imperative for me to do so.

J. CHURTON COLLINS.

\* \* It is true that only five copies of Mr. Linton's 'Rare Poems' were printed privately by the compiler in America, but the book was published in the ordinary way in London by Messrs. Kegan Paul. It is true that the 'Rare Poems' cover mainly the sixteenth and seventeenth centuries, but it is true also that Mr. Linton's 'Golden Apples of Hesperus'—on which he based his 'Rare Poems'—included also poetry of the nineteenth century, and of the 'Golden Apples' 225 copies were printed. We are aware that Mr. Collins's volume ranges from "Sumer is iumen in" to the late W. Cory, and that it includes 317 pieces. Our complaint was, and is, that it is so far from being "supplementary" to the anthologies that some fifty or sixty of the pieces (we named a few only as examples) are familiar to the ordinary reader. So much by way of fact. To the subject of the

general merit or demerit of Mr. Collins's volume we cannot return. Our opinion was sufficiently indicated.

#### THE LONDON UNIVERSITY COMPROMISE.

TEN or a dozen years have passed since the demand for a teaching University of London became really urgent. Even the Report of the Cowper Commission, which was appointed to consider the draft charter of the proposed Gresham University, is by this time ancient history. This document appeared nearly three years and a half ago, in February, 1894; and it will be remembered that the Commissioners did not recommend a separate foundation, but put forward an elaborate scheme for the grafting of a number of metropolitan colleges upon the existing University. That scheme has been discussed with peculiar animation; two Bills have been based upon it and withdrawn; the Senate and Convocation in Burlington Gardens have canvassed it, and taken sides for or against it; and now once more we have a Bill introduced by the Government of the day, expressly intended to carry it into effect. When the Duke of Devonshire withdrew the Bill of 1896, and again at the beginning of the session which is now drawing to a close, he plainly intimated that legislation ought not to be counted on without the practical agreement of all the parties concerned; and it has been no secret during the past few months that negotiations for a compromise have been actively proceeding. The measure which has been carried through the House of Lords this week embodies the agreement thus arrived at, and its acceptance is strongly urged in three simultaneous notes from the chairman of Convocation, the chairman of the Gresham Amendment Committee, and the chairman of a Committee of Graduates who have generally supported the Cowper scheme. There has hitherto been little or no declared opposition to the Bill; and we may certainly hope, in the best interests of higher education, that the Commons may follow the example of the Lords.

A comparison of the new Bill with the scheme, and with the measures of 1895 and 1896, goes to show that the recommendations of the Gresham Commission still hold the field. The Statutory Commission, the predominant Senate, the Academic Council, the distinction between internal and external students, the independent sets of examinations for identical degrees, the inclusion of University and King's Colleges, the medical schools, the Inns of Court, Bedford College, and such other institutions as the Commissioners may decide, are all amongst the characteristic features of the Bill. But the marks of compromise are patent enough to any one who has been familiar with the controversies of the past few years. They are more or less insignificant in detail, but they have a cumulative effect, and those who have accepted them as generally satisfactory in all the circumstances of the case will doubtless abide by their agreement, and loyally co-operate with the Statutory Commission. It is in the character and influence of the Commissioners, who are all practical and judicious men, that the best hope of their success must be held to exist. It would not be easy to nominate a stronger Commission for the constitution of a new University than that which is named in the Bill—Lord Davey, Bishop Creighton, Lord Lister, Sir William Roberts, Sir Owen Roberts, Prof. Jebb, and Mr. E. H. Busk.

The opposition to the Cowper scheme has come mainly from the graduates in Convocation, and, amongst them, mainly from the proxy-voters who do not reside in London. The very natural anxiety of these graduates has been lest the value of the London degree in the educational world should be depreciated, whether by the relaxation of examination tests or by the granting of *ad eundem* and honorary degrees. Now the compromise sets up a Council for External Students, a majority of which body will



be elected by Convocation; and, "unless the Senate otherwise determine," they will be able to maintain examinations on the present lines, differing from those ordained (or recommended) by the Academic Council, which will virtually be a committee of the Faculties. In addition, Convocation secures under the new Bill the nomination of nearly one-third of the Senate, instead of one-fourth as at present, and one-seventh under the Cowper scheme. Moreover, there are to be no *ad eundem* or honorary degrees in the University of London, "unless the Senate, in exceptional cases, think fit to confer such a degree on a teacher in the University." A further provision which has tended to produce the present amicable frame of mind, and on which the negotiators have laid considerable stress, is to the effect that the Commissioners, whilst they are enjoined to act in general accordance with the aforesaid scheme, are to admit any modifications which may appear to them expedient "after considering the changes which have taken place in London education of a University type" since the date of the Cowper Report, as well as representations made to them by any fifty graduates, or by any body or person affected. This reads vaguely; but with the seven Commissioners above named such an instruction will undoubtedly have its due and proper weight.

The weak spot of the whole arrangement is the dual system of examination for degrees, concerning which the Bill declares, in a sanguine spirit, that "the degrees conferred shall represent the same standard of knowledge and attainments." This is a lion in the path which will have to be grappled with by-and-by. For the rest, it is worthy of mention that there is to be no disability on the ground of sex; "no religious test shall be adopted; and no applicant for a University appointment shall be at any disadvantage on the ground of religious opinions." The compromise in this last respect appears to be that King's College, for instance, can enter the University as a Church of England institution, but cannot apply a religious test to any professor or lecturer paid wholly or in part out of University funds.

It is, we regret to hear, improbable that the Bill will pass this session.

#### THE DERIVATION OF "FYLFOT."

Clarendon Press, Oxford.

DURING the past fifty years the word *fylfot* has been commonly used by English archaeologists as a name for the device otherwise known as the cross cramponnee, gammadion, or svastika, which has been employed as a symbol or a decoration in most of the countries of the world from prehistoric times. With regard to the etymology of the term two or three conjectures have been offered, but they are all obviously unsatisfactory, the least objectionable being that it is a corruption of the Old English *fīðerfōte*, four-footed. Now the first thing to be done in attempting to discover the etymology of a word is to trace its history, and it does not appear that any of those who have speculated on the derivation of *fylfot* have seriously endeavoured to ascertain the process by which it actually came to be introduced into the modern archaeological vocabulary. A search of a few hours in the Library of the British Museum has enabled me to discover the proximate source of the word, and to arrive at a solution of the etymological puzzle which, if not certainly correct, is, at any rate, free from the difficulties attending the conjectures hitherto proposed. In several books published shortly after 1840 it is stated that the name "*fylfot*" had recently been given to the cross cramponnee on the authority of a single passage in a MS. of the fifteenth century, and in Waller's 'Monumental Brasses' (1842) this MS. is identified as Lansdowne 874, which is a volume of heraldic and genealogical scraps of various dates. The document which contains

the word *fylfot* is on the leaf numbered 190. It consists of instructions, accompanied by drawings, for the execution of a stained window in memory of the writer and his wife, and appears from the handwriting and language to belong to the latter part of the fifteenth century. In the description of the compartment containing his own effigy the writer says:—

"Let me stand in the medyll pane.....a rolle abo[ve] my heed] in the hyst [pane] vpward, the fylfot in the nedermaste pane vnder ther I knele."

The MS. is torn and defaced in places, the words in brackets being my own conjectural supplements. In the drawing, under the kneeling effigy, is a cross cramponnee composed of broad fillets, tricked apparently for "ermine."

It seems to me very likely that *fylfot* in this passage (which it must be remembered is the sole authority for the word) is nothing more or less than "fill-foot," and means simply a pattern for filling up the foot of a compartment of a window. There is no reason to suppose that *fylfot* was the name of this particular device or pattern as distinguished from any other that might be used for the same purpose; for all we know, the word may even have been invented for the occasion, though the probability is rather that it was already a current term among the artists in stained glass.

I am afraid this ludicrously simple explanation will not be altogether welcome to some archaeologists, who have been accustomed to regard the word as a venerable relic of Teutonic antiquity. But if my interpretation be correct, it only adds one more to the large number of instances in which technical terms of modern archaeology have been evolved out of misunderstandings.

HENRY BRADLEY.

#### Literary Gossip.

MESSRS. CHAPMAN & HALL wish it to be known that they have not made, and do not intend to make, any arrangement with any publisher for the right to issue the remaining copyright volumes of the works of Charles Dickens, which copyrights do not expire till the year 1912.

'POEMS OF THE LOVE AND PRIDE OF ENGLAND,' edited by Mr. Frederick Wedmore and his daughter, will be published by Messrs. Ward, Lock & Co. at the beginning of the autumn season. Among living writers who will be represented in it are Mr. Swinburne, Mr. Austin Dobson, Mr. Watts-Dunton, the Poet Laureate, Sir Lewis Morris, Mr. William Watson, Mr. Robert Bridges, and Mr. Conan Doyle. A hundred patriotic poems, old and new, have been found worthy of inclusion in a volume in which it has been sought to maintain a high standard of technical merit; though Mr. Wedmore remarks in his preface that "whatever may be the wealth of English literature in patriotic poetry, the poetry of love and of religion exist in more astonishing opulence," and adds, as an explanation, that "while the worship of Heaven and the admiration of the opposite sex have been from all recorded time, a passionate love of England and a pride in her performances is an affair of at most two or three centuries."

THE Syndics of the Cambridge University Press have invited Mr. Stanley Lane-Poole to prepare for the "Cambridge Historical Series" a volume treating of the 'Eastern Question,' or the relations of Russia and Turkey from the first aggressions to the Treaty of Berlin. We understand the work will not be ready till next summer.

THE Advocates' Library, Edinburgh, will be closed during the month of August.

MR. GEORGE REDWAY hopes to have Mr. R. Farquharson Sharp's 'Concise Dictionary of English Literature' ready for publication in the autumn. The scope of the work has considerably widened since its inception, and the book will now contain articles dealing with the lives and works of 700 British writers, from 1400 to 1897.

WE regret to hear that the state of Prof. Arthur Palmer's health is such as to cause grave anxiety to his many friends.

MR. G. H. POWELL writes:—

"*Apropos* of the curious fraud practised on a French publisher by a French translator of Stevenson, I was much struck some years ago by the following curious coincidence. Having purchased what appeared to be a standard collection of modern Dutch poetry ('*Neerland's Dichterschat*,' ed. F. H. van Leent, third ed., Amsterdam, n.d. 187-?), I found on p. 48, under the heading 'Dora, door C. P. Tiele (geb. te Leiden, 16 Dec. 1830),' a poem thus entitled, and beginning:—

Met pachter Thomas woonden op de hoef  
Willem en Dora, Willem was zijn zoon  
En zij zijn broeder's kind, &c.

Substitute 'Farmer Allan' for 'Farmer Thomas,' and the poem bears an astonishingly close resemblance to a well-known work of the late Lord Tennyson. But there is nothing to indicate that more than one 'great mind' was concerned in the production of it."

THE third number of the *Archivist Journal* will be published during August, and will contain an illustrated letter from Richard Doyle to his father.

MESSRS. MEEHAN, of Bath, have unearthed another copy of Walter Savage Landor's volume of poems entitled 'Simonidea,' printed at Bath in 1806. This makes the second copy this firm has had in its possession. Prior to the discovery of these two copies there were only three other copies known.

MR. HALL CAINE's new novel 'The Christian' is coming out simultaneously in England and the United States, and the first editions will amount to not much short of 100,000 copies. Translations into German, Polish, and Danish or Swedish—we forget which—are in preparation.

THE Rev. George Eyre Evans, the compiler of the recently issued quarto 'Record of the Provincial Assembly of Lancashire and Cheshire,' and author of 'Vestiges of Protestant Dissent,' is engaged upon a history of George's Meeting, the oldest Non-conforming congregation in his native parish of Colyton, Devon. He would much like the loan of any portrait or original letters of the Rev. John B. Smith, the author of 'Seaton Beach' (1835) and other poems, and to know if his only son (a lad of eight or ten years in 1837) is still living. Mr. Eyre Evans would also be grateful for the loan of any letters of the Rev. Joseph Cornish, minister from 1772 to 1823. Anything sent to Mr. Eyre Evans (care of Messrs. F. & E. Gibbons, publishers, Ranelagh Street, Liverpool) will be promptly returned.

AN eminent German jurist has passed away in the person of Dr. Levin Goldschmidt, who, born in 1829, died on the 16th inst. Dr. Goldschmidt, who was a great authority on commercial law, acted

for some years as professor at the universities of Heidelberg and Berlin and as a member of the Reichs-Oberhandelsgericht at Leipzig, which town he represented in the Reichstag. In 1858 he founded the *Zeitschrift für das gesamte Handelsrecht*, and he was besides the author of several highly valuable works on commercial law.

THE Verein für Geschichte des Bodensees held its twenty-eighth yearly assembly on July 18th and 19th at St. Gall, under the presidency of Count Zeppelin. Nearly fifty foreign guests were invited. Prof. Miller, of Stuttgart, gave an elucidatory address upon the famous maps of the world of the eighth and ninth centuries in the library at St. Gall.

SOME tourists may like to know that the Swiss Allgemeine Geschichtsforschende Gesellschaft will hold its fifty-second yearly meeting on September 6th and 7th at Trogen, in Canton Appenzell. The lectures and papers will deal chiefly with the history of the canton.

THE Parliamentary Papers of the most general interest to our readers this week are Quarterly Returns of Public Elementary Schools warned by the Education Department (1d.); and two papers which we notice under "Science Gossip."

## SCIENCE

### CHEMICAL LITERATURE.

*Elementary Practical Chemistry: a Laboratory Manual for Use in Organized Science Schools.* By G. S. Newth. (Longmans & Co.)—*A Course of Elementary Experiments for Students of Practical Inorganic Chemistry.* By Chapman Jones. (Sampson Low & Co.)—The new crop of textbooks written to meet the requirements of the amended syllabus of the Science and Art Department in the subject of chemistry promises to be much superior in quality to its predecessors, and we heartily trust that this improvement in quality will be coincident with a diminution in quantity on that of former harvests. The two books before us are written by men whose training and positions give them a good knowledge of the requirements of the students for whom they specially cater, and eminently fit them for the task of providing for their wants. Both the authors are assistant examiners in chemistry to the Science and Art Department, both are demonstrators in the Royal College of Science, and both are known as able and conscientious teachers. Mr. Jones's book is the less ambitious; it consists of a description of a course of simple experiments suited to the elementary stage of practical inorganic chemistry required by the Department, and can be worked through by a moderately intelligent student in about thirty lessons. Minute directions as to fitting up apparatus are not attempted, as the book is intended to be used with help from a demonstrator. The examples are well selected, and as a rule sufficiently described and explained for the purpose, though exception might be taken to the wording in some places. The beginner who carefully works through these exercises will learn a good deal that will be useful to him.

Mr. Newth's book has a larger aim, and is intended to meet the views of many modern scientific educationalists, whose aim is to make the student an investigator from the beginning of his study of a science, to make him observe facts for himself, and think out for himself the legitimate inferences to be drawn from them. As Mr. Newth properly points out, the

purely inductive method of instruction is impossible in practice. Life is too short, and student life far too short, to learn everything by this process. Some facts—perhaps most facts—must be taken on trust, and the task of the judicious teacher is to determine which facts the student shall find out for himself, and to select those which he shall be taught and accept from authority. More than two hundred and fifty well-selected experiments are described, besides an outline of simple qualitative analysis, and there are more than one hundred excellent woodcuts, in accuracy and neatness much above the average of those found in elementary works. Chapters are given to simple manipulations, fitting up apparatus, and simple glass-blowing, in which the illustrations will be found particularly useful. There are also instructions on weighing and measuring, on the general properties of gases, and on some simple quantitative manipulations; and some on matters of more purely theoretical importance, such as the atomic theory, chemical notation, and the like. The elements and compounds dealt with are only those met with in the elementary stages of the syllabus of the Department. On the whole, Mr. Newth may be congratulated on the way in which he has performed the task he set before himself, and especially on his simple quantitative manipulations; and since he has also introduced a good deal of matter which is essential to a knowledge of chemistry, but is not usually given in "a laboratory manual," this little book will be found a capital introduction to the study of chemistry, and the student who works conscientiously through it will have acquired a proper grounding in the elements of the subject.

*Nitro-Explosives: a Practical Treatise concerning the Properties, Manufacture, and Analysis of Nitrated Substances, including the Fulminates, Smokeless Powders, and Celluloid.* By P. Gerald Sandford. (Crosby Lockwood & Son.)—Mr. Sandford has collected together a good deal of information—much of it useful information—on the nitrated substances now used as explosive agents, which have so rapidly displaced black powder for nearly all purposes. He deals specially with nitroglycerine and its products, including dynamites and the so-called gelatine compounds like blasting-gelatine and cordite, with nitrocelluloses, the nitrated compounds of benzene and its derivatives, fulminates, smokeless powders, the analysis of explosives, the firing points, and the determination of the relative strength of explosives. There are forty-three woodcuts, most of them of a simple nature. We cannot commend the literary method or the arrangement of the material in the book; it too often consists of extracts or abstracts of the writings of others which have not been sufficiently digested by the present author. Several of the facts given in the first chapters are repeated quite unnecessarily and verbatim on later pages. The formulæ and the nomenclature of the bodies named lack system; thus to cellulose is first ascribed the formula  $C_6H_{10}O_5$ , but afterwards nearly always it is given as  $C_{12}H_{20}O_{10}$ , though sometimes as  $C_{24}H_{40}O_{20}$ . On adjoining pages we find the names nitrobenzene, dinitrobenzene, nitrobenzol, and dinitrobenzole, with nothing to show the amateur that benzene, benzol, and benzole are used to denote the same substance. Again, the same substance is called chlorinated dinitrobenzol and chlorodinitrobenzole. These are only examples of carelessness or slovenliness in the nomenclature; instances of similar carelessness in punctuation and arrangement of sentences occur. Nobel's patent for converting nitrocellulose into a substitute for india-rubber is referred to in a very vague and unsatisfactory way, and some of the remarks about fulminates are very misleading. The chapters on nitroglycerine and the explosives

prepared from it are the best in the book; that on the analysis of explosives gives some useful hints, but is in parts too much abbreviated. We pity the person who attempts for the first time the Kjeldahl method of determining nitrogen as described here. Mr. Sandford quotes the results of calorimetric determinations, or of calculations of the heat of combustion or heat of decomposition, of nitroglycerine, gun-cotton, and one or two other explosives; but, unfortunately, he makes no distinction between small calories and large Calories (1 Calorie = 1,000 calories), and in the case of nitroglycerine gives three different numbers in three different places, without any attempt to reconcile them; for gun-cotton two different numbers are given on different pages. A table showing the composition of some of the more common explosives is useful, and the whole book might have been made much more so with a little more care.

*Fuel and Refractory Materials.* By A. Humboldt Sexton. (Blackie & Son.)—Mr. Sexton, the Professor of Metallurgy in the Glasgow and West of Scotland Technical College, has produced a little book on the subject of fuel which will be of use to students, especially as an introduction to larger works like that of Mills and Rowan. Only twenty-six pages of the book are devoted to refractory materials. The work is somewhat uneven in quality, and one of the gravest defects is the scanty notice of liquid fuels, only five and a half pages being given to this subject. This is a serious omission, as even in this country petroleum and other liquid fuels have gained a firm footing, and their use is likely to extend considerably. The heating power of fuels, gaseous fuel, recovery of by-products, furnaces, pyrometry, and calorimetry are well dealt with. In discussing the composition of coal the author points out that chlorine is almost invariably present, and helps very materially to corrode the interior of brass or copper boiler tubes; he has found from 0.07 to 0.22 per cent. of chlorine in different samples of coal. In the tables showing the analyses of coals and of the gas evolved from various coals too much use has been made of the figures in Percy's first volume on metallurgy, the last edition of which was published more than twenty years ago; some more recent analyses would have been more valuable. The researches of Frémy on the proximate composition of coal and its breaking up under the action of acids and alkalis are alluded to, but not the more recent results of Friswell on bituminous coal, or those of Bedson. The production of charcoal by the distillation of wood has nine lines allotted to it. In the analyses of coke which are first quoted no mention is made of sulphur, though subsequently it is shown that all cokes contain sulphur. About fifty pages are given to gaseous fuels with small woodcuts of all the important gas-producers; there are more than a hundred woodcuts in the volume, most of them too small to be of use to the engineer, but generally sufficiently plain to indicate the principle of the apparatus figured. These woodcuts are for the most part figures of coke ovens, gas-producers, furnaces, and pyrometers. In figures given concerning the recovery of by-products the price of sulphate of ammonia is estimated at considerably over its present value; indeed, the low price of this product must tend to check the extension of recovery processes. Pyrometry and calorimetry occupy about fifty pages. The author might have been clearer in his definition of heat units (pp. 35-36), and have distinguished between a calorie and a Calorie; the value of the latter is correctly given in a note at the end of the book. A list of some of the most important books and papers on the subject is appended. Notwithstanding some blemishes, this will prove a useful introduction to the subject of fuel for students and engineers.



## ZOOLOGICAL LITERATURE.

*The Concise Knowledge Natural History.* Edited by A. H. Miles. (Hutchinson & Co.)—

It is really difficult to be patient with such a work as this; but when writers allow themselves to be spoken of as "specialists, all of whom are distinguished as authorities and as original investigators," the public must not be surprised at what it gets. Concise the work as a whole most certainly is not; abominably illustrated the work as a whole most certainly is. The statement that the common pea-crab is foreign (*i.e.* non-British) argues an ignorance of the elements of carcinology; the account of the gastrulation of the mollusca would disgrace a first year's student; the assertion that a tape-worm has five hooks and four suckers may be a misprint, but "fine" is not the term for a tape-worm's hooks. The figure of the polypide of *Flustra* is doubtless one of the "original illustrations," though most of the 530 are not so; in the interests of accuracy some other parts of the body beside the digestive tract should have been figured, or some good illustration (say one of Prof. Allman's) copied. The aberrant nature of the organization of sponges is lost sight of when, as here, they are put in the same division with jellyfishes and sea-anemones. The student who wants a good work of reference in zoology must apply elsewhere than here.

*The Vertebrate Skeleton.* By Sidney H. Reynolds. (Cambridge, University Press.)—As a text-book of the hard parts of vertebrates and their chordate allies, in which what it is essential for a student to know has not been sacrificed to a display of the author's originality or erudition, Mr. Reynolds's work appears to be, on the whole, satisfactory. An author who will avoid the pitfalls we have pointed out has gone far towards producing a satisfactory text-book; an author who will satisfy every student of some special division of his subject is yet to be found. The figures are fairly numerous and most satisfactory. That opportunities for philosophical generalization are not taken, and that no attempt is made to treat the subject historically, will by some be regarded as merits; they are, at any rate, notes of many of the Cambridge school of morphologists. In speaking of a certain type of tooth as brachydont Mr. Reynolds follows numerous anatomists; we hope no Oxford student would show himself equally ignorant of the elements of Greek.

## ASTRONOMICAL NOTES.

THE planet Mercury will be at greatest eastern elongation from the sun on the 26th prox., and be visible in the evening during the second half of the month, moving from the constellation Leo into Virgo. Venus is a morning star, situated in Gemini; she will be very near the star  $\delta$  in that constellation on the 20th prox., and afterwards pass to the south of Castor and Pollux. Mars is in Leo, and sets throughout August about an hour after the sun; he will be in conjunction with the moon (then a crescent of three days old) on the 1st. Jupiter is also in Leo, a little to the west of Mars, and will soon set too short a time after the sun to be visible. Saturn is in Libra, and sets now about half an hour before midnight; by the end of August he will do so at half-past 9 in the evening, after which no planet will be visible until Venus rises at half-past 1 in the morning.

After the rediscovery of D'Arrest's periodical comet ( $a$ , 1897) by Mr. Perrine at the Lick Observatory on the morning of June 29th, it was observed by MM. Rambaud and Sy at Algiers on the 3rd and 4th inst., and by M. Rossard at Toulouse on the 5th and 6th. The observations were difficult, on account of the early twilight, and the comet is described as extremely faint, but with a condensation occasionally perceptible and a nebulosity of about a minute of arc in diameter.

The Annual Report of the Savilian Professor at Oxford (the twenty-second since the foundation of the University Observatory) has been issued, and relates chiefly to the portion undertaken of the Astrographic Catalogue. A grant from the Royal Society has enabled Prof. Turner to employ several computers on the measurement of the plates already produced, and satisfactory progress has been effected, which, it is suggested, the University would do well to provide funds for continuing. A scheme is under proposal for the construction of a photographic transit-circle, of which the 12-inch mirror presented by Dr. Common will form an essential part, and the intention is to employ the instrument in the determination of the places of the fundamental stars to be used in the reduction of the Astrographic Catalogue.

In the Report of the Cambridge Observatory Sir Robert Ball records the completion and publication of the zone 25° to 30°, which is to form part of the Catalogue of the Astronomische Gesellschaft. A detailed comparison of some of the places with those in the Berlin Catalogue appears to yield very satisfactory results. The designs for the new photographic telescope have been completed, and its construction is being pushed forward; the new building to contain it will probably be shortly completed. It is satisfactory to learn that Mr. H. F. Newall proposes to continue his work for another term of five years, and an account of his spectroscopic observations, particularly with reference to the motions of various stars in the line of sight, is given in the Report.

## Science Gossip.

KARL VOGEL, the well-known cartographer, and a frequent contributor to Petermann's *Geographische Mittheilungen*, died a few days ago at Gotha, in his seventieth year. He was a native of Hersfeld, and was employed for many years upon the topographical survey of the Grand Duchy of Hesse. In 1852 he removed to Gotha, where he resided until his death, first as a draughtsman and afterwards as the president of the topographical bureau of the Perthes Geographische Anstalt.

THE annual assembly of the Swiss Alpine Club will be held this year at Chaux de Fonds on September 4th, 5th, and 6th.

THE Government have, we are glad to say, printed four valuable appendices to the *British New Guinea Annual Report for 1894-5* (C. 7944-20). We have often drawn attention to the loss of valuable information caused by not printing special reports on ethnographical and other scientific data, and the subject has also been discussed at the British Association, so that we gladly record a case where the Government have met the reasonable demands of science. There are, however, several ominous foot-notes "Not printed," which apparently relate to appendixes A to P, and deal with trading and political matters. The first printed appendix is by the Rev. Copland King on "Native Tenure and other Customs of the Bartle Bay District." The tribal planting grounds were originally allotted to the different families (?clans) of the tribe, the families being exogamous, and tracing descent through the female. In each tribe, as a rule, the members of one family live in one division of the village, and "those who are married may either be living with their spouses in their division or may have brought their spouses to live with them." Here we have the familiar rules of tribal society, but they are described in certain details not generally added, as, for instance, the application of the tribal system to the allotment of work, there being tribal work, family work, and individual work. The next appendix relates to the natives of Taupota and neighbourhood, and is by Mr. C. E. Kennedy. It is not so full as Mr. King's,

but practically supplies the same kind of information. The third appendix is by Dr. Lamberto Loria, and is on the "Ancient War Customs of the Natives of Logea and the Neighbourhood." Dr. Loria is spending all his time in anthropometrical and anthropological work, and we trust the Government will aid this work in every possible way, and publish the results in full. The two great causes of intertribal war are homicide and "the naming of the dead relations of others." Homicide is the result of various savage ideas, most of them familiar to the student, but none the less welcome in the categorical description given by Dr. Loria. After a death "all the gardens and plantations of cocoanuts and betel nuts, &c., belonging to the murdered person are destroyed, to allow the relatives and friends to forget quickly the departed person." Revenge is then decided upon, and Dr. Loria gives a most interesting description of the method in which the attack is made upon the tribe of the murderer. The prayer to the man living in the moon before the attack, the song sung after the capture of an enemy who is taken to be eaten, and the song of welcome to the victors when they reach home are remarkable details of a rite which has had an enormous influence on savage life. The last appendix is by Mr. B. A. Hely, and is a most welcome addition to our knowledge of the law of *tabu*, called by the western tribes "sabi." The report is also stated to deal with totemism, but there is not much information on this head, and it is to be hoped that Mr. Hely will continue his researches and report very thoroughly upon this institution.

THE Parliamentary Papers of the week include the Twenty-first Annual Report of H.M.'s Inspectors of Explosives, 1896 (1s. 6d.); and the Report of the Board of Superintendence of the Dublin Hospitals (3d.).

## FINE ARTS

*Studies in the Art-Anatomy of Animals.* By E. E. Thompson. Illustrated. (Macmillan & Co.)

"If you can draw that dog better than I have done you may," said Rossetti, when he gave a fellow painter, who was also an intimate friend, a now famous design in which a very queerly shaped dog figured conspicuously. There is no doubt about the anatomical shortcomings of Rossetti's dog, and it is manifest that if, instead of the P-R.B. to whom he gave permission to revise it, he had consulted Mr. Thompson, it might have been an excellent step; but whether Rossetti would in any case have taken the trouble to do so, and whether it would have been, under the circumstances, worth his while to do so, are questions that may be answered in the negative. Others than Rossetti might gain much accurate knowledge of animal forms from this book. His genius did not lie in the direction of scientific draughtsmanship, and he could dispense with exact studies; for it was sufficient for him that he took enough pains to make his meaning plain.

Still, Mr. Thompson's plea that artists would do well to study the structure as well as the exterior forms of the creatures they paint is more than reasonable, and is justified by the history of modern art. Landseer's knowledge of animal structure has not been surpassed, and he owed the beginnings of that knowledge to Haydon's advice. Haydon, who had himself dissected a lion, says: "I

advised him [Landseer] to dissect animals—the only mode of acquiring their construction—as I had dissected men.” Accordingly we hear of Landseer, when still a boy, being deeply engaged with the corpse of the lion which reached him in that rough anatomical theatre at Blenheim Steps; and when he was approaching old age his guests were astonished by his servant entering the dining-room in St. John’s Wood and asking: “Did you order a lion, sir?” Barye, one of the greatest artists in his way who ever studied animal anatomy, showed extraordinary diligence and care in mastering it, and we have a fine instance of similar devotion in Mr. Briton Riviere, whose models in bronze of lions have been conspicuous in recent Academy exhibitions.

Although Mr. Thompson writes from the other side of the Atlantic, it is surprising that he does not give more than a single line, so far as we can find, to the achievements of Stubbs, who was one of the greatest painters of animals, especially of horses (Mr. Thompson’s favourite theme), that ever lived—one of the few, too (in the superb picture of Whistlejacket at Wentworth Woodhouse), who ventured upon a life-size portrait of a horse. Stubbs’s book ‘On the Anatomy of the Horse,’ with its laborious “18 Tables all done from Nature,” 1766, is a monumental production. Hardly less worthy of mention is his monograph on the ‘Anatomy of the Human Body, with Comparative Anatomical Exposition of the Tiger and the Fowl,’ 1817. Nor has our author a word about James Ward, who frequently dissected. It is right to add that Mr. Thompson has not forgotten to mention in support of his contention the famous names of M. Cain, Prof. Cuyler, and Mr. Joseph Wolf. On the other hand, it is manifest that he does not know to what a pitch the anatomical studies of modern artists have been carried. He seems not to have heard of a painter in this country dissecting the human subject since Landseer’s time, but he makes up for this by mentioning several French masters, and he remarks that while you can put your human model into any required attitude (or something like it), the animal model will not be posed nor remain long in its own position, whatever it may be. Therefore an animal painter must always work from knowledge of structure and forms.

To tell the truth, Mr. Thompson is more successful with regard to the details of his subject than with its history. He points out that in animal painting the interior anatomy of birds is of less importance than a thorough knowledge of their feathering, and the fact is that not one painter in five is faithful to nature in depicting the arrangement of the feathers of birds. Some of their blunders, indeed, are unaccountably careless and betray a lack of common sense only surpassed by those who delineate clouds without the least attempt at representing their forms, masses, lights, shadows, and the reflections upon them. In regard to feathers, this book contains not only a complete nomenclature, and an explanation of each term, of the various classes or groups of birds’ feathers, but notes upon the functions of every group, their relative proportions and anatomy. Mr. Thompson points

out, as he was bound to do, the extraordinary skill and insight which the best Japanese painters and sculptors evince in representing plumage in a scientific manner, and he is right in saying that, when a drawing is made with due regard to these details, “it wears an air of truthfulness which all recognize, though they do not know the reason for it.” He also rightly praises the extreme fidelity and charm of Mr. Wolf’s beautiful figures of birds of prey, in which it is easy for studious eyes to understand the structure, qualities, and functions of each group of feathers in the plumage of the bird. Of Mr. Wolf it is truly said here that he may be called the founder of the London school. As early as 1840 he made a series of falcon studies, lately referred to in our review of Mr. H. Palmer’s valuable biography, “which are among the classics of the subject.”

As classical as the artistic exercises of Mr. Wolf are the anatomical definitions of Sundevall, who so long ago as 1847 (years before Mr. Ruskin dilated on the same theme) published his remarks upon the mechanics and functions of ‘The Wings of Birds’—an extremely valuable and ingenious essay. The mechanics of the wing are in the highest degree curious and instructive; and a series of plates of bird structure in general, illustrating the grouping and uses of wing feathers, adds signally to the clearness of this book. There is, too, an important and interesting plan of a peacock’s train, showing the arrangement of each feather when the whole is displayed.

Considerable portions of this book are appropriated to the anatomy of the greyhound as a sort of typical dog, much studied and often painted by artists. Plates v. to xxiv. are devoted to it. Next in importance and elaboration are the chapters and plates which treat of the horse. In these, of course, due advantage is taken of Mr. Muybridge’s interesting instantaneous photographs, and they are ably discussed. The bones are illustrated in plate xxviii., the outer layers of the horse’s muscles are exhaustively analyzed and described in succeeding plates, and the paragraphs showing the structure of the horse are well calculated to serve the needs of artists. The movements of each limb in the horse and dog, which Mr. Muybridge’s photographs detected and illustrated, bringing them for the first time within human observation, are explained in a comprehensive and concise manner, but they deserved still more attention. Artists, too, have, we very decidedly think, paid anything but sufficient attention to this portion of the study of the anatomy of the animals which are more frequently painted than any others. Photography has at last enabled us to see, and seeing, understand, how the limbs of animals, the swift motion of which defies the human eye, follow or accompany each other in walking, running, leaping, and galloping. The result was so much of a discovery that the artistic mind has, if the truth must be said, not even in ten years quite assimilated it—prefers, indeed, it is not too much to say, to remain outside the pale of knowledge and understanding rather than grapple with a problem of such extreme difficulty and complexity. Mr. Thompson’s plates

and the letterpress associated with them do not fully enable the would-be perfect draughtsman to master the movements of horses and dogs. The student can learn for himself more from Mr. Muybridge’s book than from the plates and explanations before us. But we have here at least the key to a most curious subject. Mr. Thompson is right in what he says of the “conventional attitudes” of dogs at full speed in painting being more true to nature than those which have been, in an utterly unreasonable way, used to represent all animals when galloping. “The gallop of the dog differs from that of the horse in that the sequence of foot-fallings is rotary instead of diagonal.” The order is the left fore, the right fore, the right hind, the left hind, and then again the left fore foot, and so on; but sometimes this sequence is reversed.

In concluding our notice of an interesting book it is just to congratulate the writer upon having retained the anatomical nomenclature of the human structure. A new nomenclature would have been terrible. In general we think Mr. Thompson is not sufficiently attentive to the character and functions of the tendons, or to the greater ligaments of the quadrupeds, e.g., as regards that important item the *ligamentum nucha*.

*The Connoisseur.* By F. S. Robinson. (Redway.)—A nicely printed volume contains ‘Essays on the Romantic and Picturesque Associations of Art and Artists,’ written by a son of Her Majesty’s Surveyor of Pictures. He is sympathetic and evidently well read. To his father, who brought together the more valuable part of the South Kensington collections, he could not but look for abundance of such materials as have gone to the making of this book, which consists of notes on the characteristics, value, merits, and provenance of art treasures of all sorts. These details are such that, in the nature of things, it is impossible they should be invariably, or even generally, fresh and new. Most of them could not be here at all unless they had been told repeatedly, and, of course, they are not seldom much improved in the telling, corners being rounded off and touches of colour and gilding deftly applied, till the original “connoisseur” hardly knows his own tale. So much the better for his story, as a work of art, provided it is in harmony with itself as a finished structure and not quite incredible, as is the case with what a “well-known connoisseur” found in a convent in Spain: those convents in Spain have surely taken the places of the “châteaux d’Espagne” we read of in our youth. Some one, it seems, had mistaken a copy of an Alonso Cano by Philip IV. for a Velazquez! The best part of the story is the description of the convent and the nuns, who were only to be seen by the village carpenter, who was both deaf and dumb. Surely we have read something of this in Boccaccio! It is none the less good reading. Sometimes we could wish Mr. Robinson had ventured to tell the whole of a story—as, for instance, the history and description of Anne Boleyn’s clock. Sir Charles knows all about that clock—what its weights were, and so forth; but we hardly expect to find the complete account here, any more than the whole of the history of Gainsborough’s “lost duchess.” We should like to have a note on the wonderful history of the ‘Graces’ by Raphael, which was sold with the Dudley Collection for 25,000*l.* It is only a slight sketch in monochrome of brown, and its fame is largely due to connoisseurship, to say nothing of Desnoyer’s line engraving which is founded on it. The true history of ‘L’Angelus’



by Millet, its various versions and what not, has yet to be told. As to official blundering, Mr. Robinson tells the shameful history of the Lawrence drawings, but he has failed to repeat the story of the Cesnola Collection. We could not better illustrate the character of this book than with the following extract:—

"A man of this stamp, and a great treasure hunter, was Ralph Bernal, whose fine collection was sold in 1855. He was one of those who have a genius for finding out what is artistically valuable in unlikely places. He was, in fact, a born connoisseur, and many curious things came into his hands. In the British Museum now lies what is known as 'King Lothair's Magic Crystal.' It is a circle, four inches in diameter, engraved with a representation of the story of Susannah and the Elders, and the words 'Lotharius Rex Franc. fieri jussit.' The degrees of knowledge which exist amongst dealers and collectors are exemplified by the successive prices paid for this curious relic. It was found in an old curiosity shop in Brussels, the owner of which valued the crystal at ten francs. He sold it to a well-known Bond Street dealer, who thought it was not worth more to him than 10s. Ralph Bernal bought it at this price, and when his collection was dispersed the talisman of Lothaire went to the British Museum for the round sum of 267l. Bernal was never more pleased than when he obtained a bargain from a dealer who had knowledge of his subject. The late Mr. Redford tells us how one day Bernal entered Colnaghi's shop in Pall Mall, and found the late Dominic Colnaghi, who was one of the best experts in his line, engaged in turning over a heap of prints bought at a sale. Glancing over his shoulder, Bernal espied a proof of Hogarth's 'Midnight Modern Conversation,' and said, carelessly, 'You seem to have got a good impression there; what will you take for it?' Colnaghi, busy searching for better things, said, without looking at the print, 'Three guineas; shall I send it home for you?' 'No, I'll take it with me,' said Bernal, who quickly rolled up the print and walked out of the shop chuckling at the idea of having got the rare early impression on which the word 'Modern' is spelt 'Moddern.' When this proof was purchased for the British Museum 51l. was the price. Such exploits made the dealers wary in their negotiations with Bernal. He came to think at last, probably with some truth, that they concealed their best things from him. Calling one day at the shop of Messrs. Town & Emmanuel, he caught sight of Mrs. Town hastily shuffling something out of view into a drawer. Bernal was immediately alive with the keen instinct of the collector. 'What have you got there, Mrs. Town?' he said; 'let me see it, let me see it.' 'Oh, no, sir, it is nothing you would care about,' she replied. 'Come, come,' said Bernal, 'I know it is something good.' Whereupon the bashful lady displayed to the eager eyes of the virtuoso a pair of her husband's old socks, which she had been assiduously darning when their inquisitive client entered."

The print Bernal bought of Colnaghi is, of course, not a proof in the proper sense of that term; and we doubt extremely if the British Museum impression (see *Satirical Print* No. 2122) with the misspelt word ever belonged to Bernal. The same error occurs in the title of the print as it is engraved on the subscription ticket for the work, first state; in later states of the latter, which is the well-known 'Chorus of Singers' (see S. P. No. 1969), the error was corrected, as in the later impressions of No. 2122. Of the 'Conversation,' the earliest impressions of all are printed in red, and were taken with Hogarth's own hands.

#### HERALDIC LITERATURE.

*A Treatise on Heraldry, British and Foreign, with English and French Glossaries.* New and Enlarged Edition. By John Woodward, LL.D. 2 vols. (W. & A. K. Johnston).—A little over five years ago we noticed the first edition of this important contribution to the heraldic literature of the nineteenth century, and we have now to congratulate the author on so speedy an issue of a new and enlarged edition. We also welcome its appearance in a simple and pleasant-looking green cloth binding instead of the hideous blue covers of the former issue. This new edition differs materially from its predecessor in that it is entirely the work of Dr. Woodward, and not in part written by the late Dr. Burnett. The

chapters by that gentleman have been replaced by new matter, and the whole work has undergone revision and rearrangement. The coloured plates, which were so marked and valuable a feature of the book, have been reproduced, but with large additions and alterations. By the new arrangement the total number of pages is about 250 less than before; but nothing of importance has apparently been cut out. The first volume treats of the origin and development of heraldry, and of what may be called the "grammar" of the subject. The English and French glossaries of heraldic terms, which in the earlier edition formed part of the second volume, have now more properly been appended to the first volume. The accompanying thirty-five plates depict the various modes of partition of shields, and typical examples of the numerous ordinaries and combinations, both British and foreign. The second volume, which will be read with more interest than the first by those who are already familiar with the rudiments of heraldry, treats of the mysteries of cadency or differencing, the various modes of marshalling, augmentations, heraldic marks of illegitimacy, and badges. This last chapter might with advantage have been extended to greater length. Three more chapters deal with external ornaments, such as helmets and crests, wreaths, mantlings, crowns and coronets, and supporters. The next chapter, that on flags and banners, &c., is somewhat scanty, and only half a page is devoted to an inadequate description of the Union Jack, while nearly four pages are awarded to the history of the Oriflamme of France. The remaining sections treat of national arms, orders of knighthood, &c. A series of appendixes is also added. A section that might with advantage have been included, on the arms of cities and towns, is conspicuous by its absence. The main features of the work were so fully described in our former notice that it is not necessary again to call attention to them. We cannot, however, refrain from pointing out that in not a single instance has Dr. Woodward adopted the suggestions then made. The new edition, like the old one, is greatly marred by the printing of all proper names in capitals, and the plates would have been improved vastly in appearance had care been taken to fill more uniformly the areas of the shields with the charges upon them. Despite these defects, Dr. Woodward has produced a treatise for which his readers cannot be too grateful, and he is not unmindful of the importance of a full and copious index.

*The Courtenay Family Armorial, containing over Two Hundred Coats of Arms taken from those at Powderham Castle, with Explanatory Notes.* Edited by the Lady Courtenay. (Quaritch).—This book, although no doubt of interest to the members of the family to whom it relates, can hardly be considered a serious production, either for the heraldic art displayed therein or the genealogical research that seems to have been spent in its compilation. It consists chiefly of a series of double-page coloured plates, which are described in the introduction as "copies of the shields represented in the Dining Hall of Powderham Castle, and are intended to serve both as a key to their arrangement, and also as a brief record of the family." These shields are depicted in gold and colours on twelve successive plates in triple rows, with the names below of those whom they are supposed to represent. We are not told upon what principle they are selected, except that part belong to the French line of the family and the rest to the English; nor is there anything to show how they are arranged in the hall, or whether on its walls or ceiling, the only information vouchsafed on these points being that "the plan adopted has been to start from the north-west corner of the room, from which the English and French lines diverge in opposite directions." Lady Courtenay disclaims in a note all responsibility for the arrangement of

the shields, or the introduction of insignia in some cases or omission of them in others. These seem to have been the work to a large extent of the late Sir Henry Ponsonby and the late Mr. Edmund Boyle, who is claimed to have been "one of the best amateur heralds of the present generation." Probably to this fact are due such heraldic anomalies as the assignment of arms to individuals who lived in the eleventh and twelfth centuries, with impaled arms of husbands and wives, and even escutcheons of pretence! Edward I. impales the arms of Eleanor of Castile; and Archbishop Courtenay, who never bore other than his paternal arms, here quarters them with those of De Redvers. In several cases a blue ring charged with the motto of the Order does duty for the Garter; while elsewhere two cartouches placed side by side and encircled each with the Garter, the husband's with the motto, the lady's without it, represent the arms of a Knight of the Order who died in 1377. Upon the style of art depicted in the plates it is not necessary to comment. The genealogical portion of the work has apparently been taken from the usual stock authorities, and the English line especially differs widely in its early sections from the descent of the Earls of Devon so carefully elucidated in the admirable 'Complete Peerage of England,' &c., edited by "G. E. C."

*Vocabolario Araldico ad Uso degli Italiani.* Compilato dal Conte Gualtero Guelfi. Con 356 Incisioni. (Milan, Hoepli).—This is a useful and compact little dictionary of 288 pages of the terms and usages of Italian heraldry, many of which are quite unknown in this country. It is clearly printed, and the explanations are made more lucid by the aid of numerous little cuts which are interspersed throughout the text. These are not drawn in the best style of heraldic art, and their appearance is not improved by the hatching added to indicate the tinctures; but in the absence of colouring we suppose it must be allowed that this disfigurement has a useful side. A short appendix is added on the ensigns denoting the various ecclesiastical, civil, and military dignities, and an alphabetical index is inserted of all the families whose arms are mentioned in the volume.

#### ARCHÆOLOGICAL LITERATURE.

*Archæological Survey of India: The Moghul Architecture of Fathpūr-Sikri.* Described and illustrated by Edmund W. Smith. Part II. (Allahabad, Government Press).—We noticed the first part of Mr. Edmund Smith's monumental work on the Mogul architecture of Fathpūr Sikri with much appreciation (*Athen.* No. 3548, October 26th, 1895), and it may justly be said of part II. that it maintains the same high standard of draughtsmanship and technical description, and is at least as painstaking and elaborate as its forerunner. The buildings described in detail are Bir Bal's house and Jōdh Bāi's Mahal. The former is illustrated by fifty-seven plates, the latter by forty-six. Probably no Indian palace has ever been treated in such detail or with such luxury of illustration, and it may safely be predicted that Mr. Smith's work as an architectural study is never likely to require revision. The beautiful house which is the subject of the first half of this volume was built in 1571 by a Brahman minstrel whose wit and verses so delighted Akbar that he made him poet laureate for Hindū, and gave him the title of Rājāh Bir Bal. He combined war with letters, and finally fell in a disastrous campaign against the Yusufzāis. That old bigot Badāoni tells the popular legend

"that Bir Bal, the accursed, was still alive, though in reality he had then for some time been burning in the seventh hell. The Hindūs, by whom his Majesty is surrounded, saw how sad and sorry he was for Bir Bal's loss, and invented the story that he had been seen in the hills of Nagarkōt, walking about with Jōgis and Sannāsīs."

Akbar apparently was completely imposed upon by the story. The poet minstrel, however, needed not to appear in the flesh to claim immortality: his memory is kept green by his exquisite house, of which Mr. Keene has appositely quoted the phrase of Victor Hugo: "If it was not the most diminutive of palaces, it was the most gigantic of jewel cases." The extraordinary delicacy of the carving suggests a comparison with Chinese ivory work, and Fergusson says of this and the Turkish Sultana's house that "it is impossible to conceive anything so picturesque in outline or any building carved and ornamented to such an extent without the smallest approach to being overdone or in bad taste." The ornament is always strictly subordinate to the architecture, and the designers never forgot the golden rule to "decorate the construction, not construct the decoration." In this the builder of Bir Bal's house followed the example of his Saracenic masters, whose influence is conspicuous in the numerous arabesque, floral, and geometrical designs which enrich every part of the walls and pilasters within and without. In this interesting mixed style we find the Hindû bracket combined with the Mohammedan arch, and Mr. Smith discovers resemblances to Chinese and Japanese ornament which lead him to conjecture that some of the workmen must have been imported from the Far East. For our part we do not see the necessity for a more remote derivation than Persia and Egypt, and Mr. Smith himself is half inclined to admit this; but when he speaks of "Arabia" as a source of decorative ideas, he must be reminded that there was practically no art in Arabia, and even among the so-called Arab buildings of Egypt and Syria very few appear to have been designed by genuine Arabs. Copts, Greeks, and Persians were the architects of the Saracenic style. It is curious that while the Hindû Bir Bal's house shows in its decoration, though not in construction, a close affinity to Mohammedan art, the palace of Jôdh Bâi, whom the late Dr. Blochmann (on insufficient evidence) believed to be the daughter of Râjah Bihârî Mal and mother of Jahângir, is distinctly Hindû in feeling. Sculptures of Hindû deities have been found here, the characteristic Hindû "bell and chain" ornament prevails, and the whole design, despite a certain Mohammedan severity about the façade, is strongly Indian. Mr. Smith believes Jôdh Bâi's Mahal to be the oldest building in Fathpûr Sikri, and as it is the largest and most commodious of the palaces he concludes that it must have been Akbar's principal residence, whence, without going outside the zenâna walls, he could visit the Panch Mahal, Khwâbâh, and Turkish Sultana's house by means of a closed viaduct, supported on piers, which has in recent years unfortunately been removed. It is not impossible that even European influences were brought to bear upon the building of this noble palace. Mr. Smith says justly of the banqueting hall that

"the walls are panelled, and, strange to say, after a style prevalent in England about the same epoch in which the palace was built, the time of Queen Elizabeth. In appearance the panelling resembles the old oak wainscoting so much in vogue during that period, and passing through the chamber one can almost imagine himself in an old Elizabethan hall, and surmise whether Akbar was not influenced by European ideas when designing the room. The wall space between the floor and the top of the doorways is divided into three rows of panels, and between the tops of the doorways and the ceiling is a fourth row. The edges of the rails and styles of the panels are quirked, and here and there the panelling is pierced by deep recesses. Some of the upper panels are arched, and the under side of the arch is ornamented with a fringe of conventionally carved oranges looped together by cusplings, starting from moulded brackets upon the sides of the reveals by the springing of the arch. The spandrels above the arches are set back and carved with rosettes. The ceiling is panelled in keeping with the walls, and the beams rest upon plain consols with chamfered sides and a horizontal roll across the front."

There is nothing inconceivable in the theory

that a ruler of Akbar's eclectic taste should have employed European workmen, or at least borrowed European drawings. He had probably materials at hand in the Jesuit mission at Agra, which (as we saw in Mr. Smith's first volume) appears to have suggested Biblical subjects for the wall paintings of Fathpûr Sikri. But our knowledge of the sources and development of Indian art is still too fragmentary to justify a dogmatic statement. Thorough conscientious work like Mr. Smith's will do much to elucidate the problem, and if it is supplemented by equally thorough historical research we may hope at last to arrive at a trustworthy solution.

We have received the twenty-first volume of the *Archæological Survey of India* (New Imperial Series), which illustrates a group of Hindû temples, erected for the most part during the twelfth century of our era by the Châlukyas. The remains of these temples are scattered over a small portion of the Ballâri district, between Haidarâbâd territory and Maistûr. The greater part of the volume is made up of 114 plans and scale-drawings, prepared in the Survey Office, Madras, which furnish the reader in great detail with examples of the structure and ornamentation of a dozen different temples; but there are also thirty-six pages of descriptive letterpress, besides a glossary of Indian names. Inscribed stones are found among these ruins; whether they have been deciphered is not stated; at any rate, no translations are given. The present volume will, to our thinking, awaken a greater interest in the architect and the artist than in the antiquary. If these photo-prints correctly reproduce the figures of gods, animals, and men, there is here the same lack of proportion, the same cramped conventionalism, the same immobility of feature and outline, which render the efforts of Asiatic sculptors everywhere so uninteresting: only when elephants are portrayed does the artist succeed to some extent in reproducing at once the dignity and the suppleness of those stately creatures. But very different is the estimate which will be formed of the skill of these temple-builders in other directions. It may be that the style was, on the whole, too florid, the ornamentation too lavish; but the richness and variety of pattern and design have, perhaps, never been surpassed; an extraordinarily keen sense of geometrical symmetry characterizes every temple; and the exquisiteness of the carving of the foliated work, the variety and exuberance of design in the pillars, the beauty of the ceilings, form the peculiar glories of the Châlukyan architecture. The patterns produced on these ceilings and elsewhere are copied by goldsmiths at the present day, who take casts and moulds from them, but, it is stated, fail to reproduce in their own more ductile material the sharpness and finish of the original. A good example of such a ceiling is given on plate lii. fig. 3 of the present volume. The columns in these temples have been actually turned in a rude lathe revolved by bullock-power; the material used is a species of black hornblende; but of the tools employed by the carvers, which must have been perfectly adapted to their purpose and exquisitely pointed, no information is obtainable. We are glad to notice the care and accuracy with which this work has been got up; we have detected only two misprints—unimportant ones which it would be invidious to point out.

*The Annual of the British School at Athens, 1895-1896* (Macmillan & Co.).—Although no particularly notable discoveries have been made of late, the British School at Athens continues to do very good work, and its 'Annual,' which is well got-up, with many admirable plates, is an interesting volume. At Athens no fewer than forty marble statuettes of Aphrodite have been found, and a great deal of useful work has

been done in connexion with antiquities already existing. Of the excavations in Melos our columns have already spoken. The curious inscription on a panel there found, *μόνον μὴ ὕδωρ*, is taken to mean a commendation by the artist of his work representing fishes swimming, to the effect that it only requires water to make it lifelike. The Greek, however, seems to suggest a reproof to early water-drinkers, and the former rendering ignores the classical use of *μῦ*. Prof. Bury, who enjoys the privileges of membership of the School *honoris causa*, contributes an able exposition of the campaign of Artemisium and Thermopylæ. The notes on Lesbos by Mr. W. H. D. Rouse are rather thin. British archaeology still seems to lean a good deal on German authorities; but if the School continues to prosper as it now does, it will soon have more confidence to move by itself.

*Chroniques d'Orient*.—Deuxième Série. *Documents sur les Fouilles et Découvertes dans l'Orient Hellénique de 1891-1895*. Par S. Reinach. (Paris, Leroux.)—This reprint of the 'Chroniques d'Orient' from the pages of the *Revue Archéologique*, with the addition of index and appendices, will form a most useful and convenient book of reference. The extraordinary completeness and detail of M. Reinach's archaeological records are well known to scholars; they would excite admiration as the work of a large staff of collaborators; as the work of one man they are truly marvellous, and M. Reinach adds to their value by stating his own impression or opinion as to almost every fact or theory recorded. There are nearly 600 pages of small print, and many of these pages contain some half dozen different paragraphs dealing with separate discoveries, though here and there the work is varied by a longer criticism or a *résumé* of a more connected discussion. M. Reinach practically gives us a bibliography as well as a chronicle, and there is little of archaeological interest, whether contained in ponderous and scientific volume or in a daily paper, that escapes his compilation and comment. Indeed, some things are included which hardly deserve rescue from their ephemeral obscurity, unless it be for the sake of comic relief. However, there is no need to complain, as the book is not one to read through, and the index facilitates search for information. In the appendices M. Reinach gives a valuable criticism of 'Le Mirage Oriental,' reprinted from *L'Anthropologie*. He refutes the old theories which derive the religion, art, and civilization of Greece from the East, and accepts the view now prevalent in England that the Mycenaean and Ægean civilization is essentially of European origin. In another paper, reprinted from the *Revue Archéologique*, he maintains the more doubtful theory that the well-known type of a female nude goddess was borrowed by Asia from the Ægean, not *vice versa*. These two appendices emphasize the fact to which M. Reinach many times calls attention, that there is no need to look outside Europe for the origin of the essential types of Mycenaean art. It is satisfactory to notice that M. Reinach, in his preface, couples the discovery of the Cretan syllabary by Mr. Arthur Evans with the French excavations of Delphi as the most important archaeological events of the past five years.

#### MAGAZINES.

*The Magazine of Art*, Vol. XX. (Cassell & Co.), having been lately enlarged, is to appear in future in half-yearly instead of annual volumes. This is the first of the new series. In abundance and merit its illustrations surpass those of its predecessors. Few things of the kind are better than Mr. Johnstone's cuts after Rossetti's 'La Bella Mano' and Mr. Leader's 'Departing Day,' the photograph of J. F. Lewis's 'Lilium Auratum,' and Mr. Biscombe-Gardner's reproduction of

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Mr. Watts's portrait of Tennyson. Many of the smaller page cuts also are first rate. On the other hand, the exigencies of printing have damaged many a commendable plate and cut. As for the letterpress, Mr. Spielmann writes a bright "sketch" of Mr. Alma Tadema; Mr. Walter Crane supplies a valuable account of the late W. Morris; Herr P. Schultze-Naumburg gives a good analysis of the aims and pictures of Herr F. Stuck, of Munich, a powerful and original artist. This article is one of a desirable series, the value of which will, of course, depend a good deal upon the subjects chosen. Mr. A. Vallance's plea on behalf of the Royal School of Art Needlework more than justifies itself, and puts an important matter in a true light. An account of "Mr. Ricketts as a Book-Builders," affectingly named 'At the Sign of the Dial,' speaks of him as, in one respect, akin to Rossetti, an assertion which is so far incorrect that he is, to judge by the cuts, an imitator of the 'Hyperotomachia.' Its absurdities were not out of keeping with Venetian book-illustration in the fifteenth and sixteenth centuries, but it ought to have been possible to eliminate them and retain the nobler elements they degrade. Of neurotic and spasmodic art, both real and sham, the feverish outcome of an unwholesome condition, there is enough in this volume to leaven its sounder and more healthful staple; but it had better have been let alone.

*L'Œuvre d'Art*, the French art fortnightly, has just started afresh under the direction of M. Eugène Müntz, with M. Boyer-d'Agen as editor. In the two numbers of the new series which have reached us this journal justifies its claim to be regarded as touching a high point of excellence, both as regards the text and the illustrations. Reproductions of the famous windows from Ecouen, in which is depicted the story of Psyche, accompany the first article, in which M. Boyer-d'Agen gossips pleasantly of the collections at Chantilly; and the programme of the new issue, signed by M. Müntz, is of a widely comprehensive character. Every department of art, the minor crafts, even "le féminisme," are claimed as within the province of *L'Œuvre*.

#### THE PORTRAITS OF SWIFT.

Oxford, July 28, 1897.

YOUR correspondent Mr. W. Roberts, in writing of "a bust" of Dean Swift in the Bodleian, "attributed to Jervas" (*Athenæum*, July 17th), evidently refers to the well-known half-length portrait by Jervas, painted in 1708, which was presented to the Bodleian by Alderman Barber in 1739, and has been engraved repeatedly. The inscription on the frame runs:

JONATH : SWIFT. S.T.P.

DECAN. S. PATR. DUBL.

Effigiem Viri Musis Amicissimi,

Ingenio prorsus sibi Proprio Celeberrimi,

Ut Ipsum suis Oxoniensibus aliquatenus redonaret,

Parietem habere Voluit Bodleianum

1739.

Johannes Barber Armiger, Aldermannus

Nec ita pridem Prætor Londiniensis.

STANLEY LANE-POOLE.

#### TWO PORTRAITS.

ON being employed some few months since to examine and report on some old family portraits of the Wakeman family, I discovered amongst them a pair of unusually fine works by Lucas de Heere, reputed by the family to be portraits of Richard Wakeman of Beckford, co. Gloucester, nephew of John Wakeman, the first Bishop of Gloucester and last Abbot of Tewkesbury, and of his wife Joan, daughter of William Thornbury, Esq.

The Wakeman family is of very early date; these two portraits are both dated in the same year—1566. They are three-quarter-lengths, painted on oak panels, 36 in. high, 28 in. wide. The costume of the male portrait is a pierced

white leather jerkin or doublet, with black surtout lined with sable fur, sable fur collar, white linen ruffs to neck and wrists, four rows of heavy gold chain round neck, black sword and sword-belt with gold mounts, and black velvet cap; that of the lady's portrait is a black silk dress, trimmed with velvet and sable fur, sable fur collar, under which is seen a white vest richly embroidered in gold, high to neck, above this a white linen ruff edged with gold, similar ruffs at wrists, doubled gold chain round neck twisted up into a knot in front, hands clasped together, rings on fingers, black velvet hood. Both portraits are inscribed with ages and dates in Roman capitals, together with a quaint poetical inscription by De Heere on each. The lady's portrait has, in addition to these, De Heere's mark (HE); the inscription reads as follows:—

MY CHYLDHODDE PAST THAT BEWTFIID MY

FLESSH

AND GONNE MY YOVTH THAT GAVE ME COLOR

FRESH

YAM NOWE CVM TO THOSE RYPE YERIS AT LAST

THAT TELLES ME HOWE MY WANTON DAYS BE

PAST

AND THEREFORE FRINDE SO TORNES THE TYME

ME

Y ONS WAS YOVNG AND NOWE AM AS YOV SEE.

AETATIS XXXVI.

M.D. LXVI.

These portraits may be examined at 47, Leicester Square, on presentation of card, and I shall be pleased to give any information I possess to those of your readers interested in fine portraits by artists of the early Flemish school.

WALTER S. GREEN.

#### Fine-Art Gossip.

THE National Gallery has been fortunate enough to obtain by bequest a new Morland, which will shortly be hung, when we shall say something more upon it. The staff of the Gallery has been fully occupied of late in arranging pictures on the walls left vacant by the removal of examples of the British School to Millbank. Of the British works which remain in Trafalgar Square, the whole are now placed in the west wing of the building; the Spanish pictures are arranged in the old French room, where they are much better lit and there is more space; the French pictures are in the old English room; and the early Flemish examples and similar instances are divided between two rooms, instead of being crowded into one room.

THE portrait of Sir John Stanley by Romney, which has recently been bought for the Louvre, is a moderately good specimen of the artist's powers.

WE regret to learn from Berlin that Dr. Bode is again, and has been for some time past, much out of health.

THE fine portrait of a man lately in the possession of Sir John Millais, and by him attributed to Holbein, though many critics doubt the ascription, has just been hung in the gallery at Berlin, for which it was purchased at the Millais sale.

THE Prince d'Arenberg has been elected to the Académie des Beaux-Arts in the place of the Duc d'Aumale.

#### MUSIC

#### THE WEEK.

THE END OF THE OPERA SEASON.

THE ROYAL COLLEGE OF MUSIC.

THE opera season of 1897 came to an end on Wednesday with a performance in German of 'Lohengrin,' in which, more particularly as no special prudence was now necessary in the husbanding of his resources, M. Jean de Reszké fairly let himself go, and gave a rendering of the music full of

dramatic force and fire. A strong cast likewise included his brother Édouard as King Henry and Madame Eames as Elsa. During the past season, without counting the opening concert and the State representation in connexion with the Diamond Jubilee, there have been sixty-seven performances of eighteen operas by ten composers, two of them, namely Kienzl's 'Der Evangelimann' and M. d'Erlanger's 'Inez Mendo,' being absolutely new to this country. Despite, therefore, the distractions of the Jubilee and a certain amount of managerial anxiety caused by the illness of some of the principal singers, the first season of the Royal Opera Syndicate may fairly be considered an artistic success. With the financial side of the matter we, of course, have nothing to do, although it is obvious that, in the absence of a subvention, if we are to expect opera at all, the enterprise must be carried on upon a sound commercial basis. It therefore is satisfactory to learn that the past season has rendered a handsome profit. Furthermore, arrangements have been made by the Syndicate to carry on the opera season under the management of Mr. Maurice Grau till 1901.

A special feature of the past season has been the continued and apparently still growing popularity of the all-conquering Wagner. Large audiences have, as a matter of course, been attracted to those of his advanced works in which M. Jean de Reszké has played a leading part; but it is even still more satisfactory to note that the public favour has likewise been ungrudgingly bestowed upon such operas as 'Tannhäuser' and 'Die Walküre,' when the fashionable tenor was not a member of the cast. The sixty-seven representations were made up as follows: 'Lohengrin' and 'Faust' were performed seven times; 'Roméo' and 'Tannhäuser' six; 'Les Huguenots' five; 'Carmen,' 'Aida,' and 'Siegfried' four; 'Manon,' 'Die Walküre,' 'Tristan und Isolde,' 'Inez Mendo,' and 'Die Meistersinger' three times; 'Der Evangelimann,' 'L'Attaque du Moulin,' 'Don Giovanni,' and 'Figaro' twice each; and 'La Traviata' once. It will be observed that the Italian school, which at one time was supreme at Covent Garden, is for the moment under a cloud. The only works given in Italian this year were 'Figaro,' 'Aida,' and 'La Traviata'; while, on the other hand, eight operas were performed in French and seven in German. Among the artists new to England Frau Sedlmair and Herr Dippel, of the Vienna Opera, M. Renaud, and M. Fugère were perhaps the most successful; while we have also heard for the first time at Covent Garden Madame Saville, Madame Pacary, MM. Scaramberg, Ceppi, Dupuyron, Journet, Noté, and others. The reappearance of those two admirable artists Herr Lieban and Frau Schumann-Heinck was also most welcome. Madame Calvé, after an arduous season, followed by a lengthy concert tour in the United States, was unable to fulfil her London engagement, and accordingly the services of Madame Melba were retained for three representations instead. M. Alvarez appeared only seven times, three of them in the new opera 'Inez Mendo'; but M. Van Dyck sang thirteen, M. Jean de Reszké sixteen, and Madame Eames twenty-one times.

The students of the Royal College of Music, at their summer orchestral concert in their own hall on Friday evening last week, carried out a most ambitious programme admirably. The Fifth Symphony in A flat of the Russian composer Glouzonow was originally produced in London last January by Mr. Wood at Queen's Hall. The work, particularly in its slow movement, grows upon acquaintance, and the performance under Prof. Villiers Stanford did very great credit to an orchestra of students. The programme, besides the 'Oberon' Overture and Grieg's second 'Peer Gynt' Suite, comprised a duet from 'Otello,' sung by Miss Agnes Nicholls and Mr. Tom Thomas, and Dr. Saint-Saëns's Violoncello Concerto in A minor, skilfully played by Mr. Robert Grimson.

*Richard Wagner's Prose Works.* Vol. V. Translated by William Ashton Ellis. (Kegan Paul & Co.)—Mr. Ashton Ellis has entitled the fifth volume of his translations of Wagner's writings 'Actors and Singers'; but although this is useful to distinguish the volume from the others, and also is applicable inasmuch as a considerable portion of the matter is devoted to the art of the "ideal mime," the book contains articles which probably will more widely recommend it to the majority of musicians—notably the treatises on Beethoven and his Ninth Symphony, and the history of what might aptly be termed the evolution of the Bayreuth playhouse. Wagner's tribute to the genius of Beethoven has been made familiar to English readers by the translation of Mr. Edward Dannreuther; but those who have read this will, none the less, prize the volume which contains Mr. Ashton Ellis's version of an article that is one of the most remarkable criticisms ever penned by one great master on the works of another. No less interesting reading are Wagner's suggestive remarks on 'The Rendering of the Choral Symphony,' although the proposed improvements in the orchestration are calculated to arouse the ire of not a few lovers of Beethoven. There is much food for thought in the essays on the 'Destiny of Opera' and on the 'German Operatic Stage of To-day'; and Wagner's objections to the application of the term "music-drama" to his later dramatic works are somewhat curious reading, now that the title has been accepted as a convenient one for expressing a different conception of the music allied with dramatic action from that which prevailed in the long-established form of opera. The article on 'Actors and Singers' may be read with advantage by all who take an interest, active or otherwise, in histrionic art. Since the essay was penned great progress has been made in the directions indicated by Wagner; but the remarks on the importance of distinctness of articulation, and on actors addressing their colleagues rather than the audience, are still salutary and necessary. A notable tribute is paid to the talent of Wilhelmine Schröder-Devrient, "by whose example," Wagner writes, "I might illustrate my every view on noble mimicry." Later on, referring to this celebrated artist, he says: "All my knowledge of mimetic art (*des mimischen Wesens*) I owe to this grand woman; and through that teaching can I point to truthfulness as that art's foundation." The volume includes a thoughtful 'Letter to an Actor,' dated Bayreuth, November 9th, 1872; another epistle "to an Italian friend on the production of 'Lohengrin' at Bologna"; and one to Friedrich Nietzsche, which contains several interesting passages. Mr. Ashton Ellis has written an admirable and instructive preface and also furnished an excellent summary and an exhaustive index. The next volume, which is promised this year, will include Wagner's essay on 'Religion and Art.'

## CHESTER MUSICAL FESTIVAL.

THE house is still shown at Parkgate, on the Dee, where Handel is said to have tried over the vocal parts of his 'Messiah' with the choristers from Chester Cathedral; and, if only for the sake of auld lang syne, it might have been supposed that from the present generation of Cestrian singers some better account might have been expected of 'Judas Maccabæus' than that given on Wednesday last week. Nor was it far otherwise with the music of Mendelssohn, for both the 'Hymn of Praise' on Thursday and 'Elijah' on Friday developed several new readings, upon which none of those concerned can be congratulated. Possibly the prospect of the picnic at Eaton Hall, which immediately followed the 'Lobgesang,' may have had something to do with the hurry in which much of it was got through; but there could be no similar reason for the treatment of 'Elijah,' for even if taken at its proper pace there would have been a good half hour in which to catch the special trains to all parts. On the other hand, it is pleasant to note the very excellent performance of Dvořák's 'Stabat Mater' on Thursday, and of Schubert's A flat Mass on Friday, both works receiving a worthy interpretation. With Wagner's 'Parsifal' music it was not so well, and the whole savoured of roughness. Further, chances were lost, which might have been made much of, by retaining the various sections of the chorus in their ordinary seats, instead of placing them in the spacious triforium of the cathedral. Had the latter been made use of, Wagner's idea of the individual choirs, which sing in the music of 'The Love-Feast' under the mighty dome of the Temple of the Grail, would have been amply realized.

Two new compositions were produced on the third day of the festival, and these are entitled to special notice. Dr. J. C. Bridge's cantata 'Resurgam' contains much good writing, but its duration is brief, extending to only about twenty minutes, while its melodic ideas are so plentiful that anything like amplification of them at once becomes impossible. And as one result of this the work leaves at its close but little definite impression upon the mind. That Dr. J. C. Bridge can write better music has been before now placed in evidence. There is, however, one very fine chorus in the cantata, and a pleasing and symmetrical contralto solo, and these two numbers to a great extent atone for its weak points. Mr. Bantock's overture 'Saul' is clearly mapped out on symphonic lines and leaves a distinct mark on one's memory. The leading theme in C minor with its restless movement, the contrasting second subject in E flat major, the episode for organ solo in F, and the dance tune in G minor form four important factors in the homogeneity of the whole, and the working up of the material is clear as noonday, though decidedly ingenious and clever. The story told is that of the journey of King Saul to Gilgal, his coronation, the making of peace offerings, and the rejoicings of the people. There is naturally thus a strong indication of "programme" work, but the music never descends to the commonplace or vulgar, and even without the suggestions quoted from the book of Samuel the composition would be a distinctly worthy addition to the repertoire of legitimate abstract music. It was conducted by the composer.

All the performances took place in the cathedral except that of Thursday night, when the unfortunately small area of the music-hall was utilized for a concert of secular character. Upon the festival as a whole Dr. J. C. Bridge and his coadjutors are to be congratulated. If the performances have not been faultless, they have at least been generally creditable, while some have risen to a high pitch of excellence. The picturesque, if somewhat sleepy city of Chester is, in fact, fortunate in the possession of the handful of citizens who triennially keep its artistic light

burning among the other festival centres of the land. W. I. A.

## MR. ALEXANDER THAYER.

ALTHOUGH Mr. Alexander Wheelock Thayer had nearly attained the ripe old age of eighty years, his death on the 15th inst., announced from Trieste, where for upwards of thirty years he was United States Consul, will be regretted, the more especially as he has left his monumental biography of Beethoven still unfinished. Mr. Thayer, who was a native of South Natick, near Boston, was as a young man assistant at the Cambridge (Mass.) University Library, when he resolved to write a biography of Beethoven. To this task he accordingly devoted nearly fifty years of his life. It was in 1849 that he first went to Germany in order to collect materials; and although, owing to want of means, he was twice driven back to his own country, yet since 1860, when he received a diplomatic appointment at the American Embassy in Vienna, he had resided in Europe. At the outset he resolved that his book should appear first in German, in order to afford an opportunity for corrections and additions before the work appeared in its original English form. Dr. Otto Jahn, author of the 'Life of Mozart,' at one time contemplated a biography of Beethoven, but he placed at Thayer's service the whole of his researches and preliminary work, while Dr. Hermann Deiters, the author of the biography of Johannes Brahms, translated Thayer's 'Beethoven' into German. Thayer derived much of his information from personal inquiries in Berlin, Vienna, and elsewhere, and at first hand from Schindler, Wegeler, and other contemporaries of Beethoven, and also in London from Cipriani Potter, George Hogarth, and Neate, so that the volumes contain a vast amount of matter unavailable elsewhere. The first volume, bringing Beethoven's life down to 1796, was published at Bonn in 1866; the second volume, which deals with the master's career down to 1806, was published in 1872; while the third volume, which closed with the year 1816, was issued in 1879. The fourth volume is understood to be nearly complete, but whether this would have finished the work is problematical. Mr. Thayer, who amongst other things catalogued the musical library of Lowell Mason, was a prolific contributor to the *New York Tribune* and other American papers, and likewise wrote a treatise upon 'The Hebrews and the Red Sea,' besides nearly twenty articles—some short, others of fuller length—in Grove's 'Dictionary.'

## Musical Gossip.

ALTHOUGH it is too early to forecast the operatic prospects of next season, it is understood that Dr. Saint-Saëns's recent visit to this country was with a view to arrange for the production of one of his operas at Covent Garden in May. As 'Samson et Dalila' is out of the question, the choice may possibly fall upon 'Proserpine' or 'Ascanio.' Madame Héglon, of the Paris Grand Opéra, will be specially engaged, and other parts have, we learn, been accepted by Madame Eames and M. Renaud.

M. JEAN DE RESZKÉ leaves London at the end of this week for Mount Dore, and thence he goes to Bayreuth for the third cycle of 'Der Ring des Nibelungen,' which, according to report, may also be attended by the Princess of Wales. Thence the popular tenor goes to his Polish home, and he has been commanded in October to sing at Warsaw before the Czar. In the winter he proceeds again to the United States, and he hopes to reappear in London next season. This, however, will greatly depend upon his health, and still more, as we learn from an "interview" reported in the foreign papers, whether he accepts a suggestion to sing Tristan and Parsifal at Bayreuth.

THE Bayreuth Festival began last week with 'Parsifal,' with M. Van Dyck and Madame



Brema, and Herr Seidl as conductor. The first cycle of 'Der Ring des Nibelungen' closed on Saturday last week. The second cycle will commence on Monday, and the third on August 14th.

THE foundation stone of the extension of the Guildhall School of Music was laid by Mr. Pearce Morrison, chairman of the School Committee, on Wednesday last week, when a select choir and orchestra of students performed a short ode, written expressly for the occasion by Mr. W. H. Cummings. The School at present has about 4,000 students; but the extension will provide thirty new class-rooms, so that the School, already by far the largest in the world, will accommodate nearly 7,000 pupils. A portion of the new building will be devoted to a concert-room holding 650 people, and likewise furnished with a fully equipped stage for the practice of opera.

As the London Symphony Concerts have now finally been abandoned, Mr. and Mrs. Henschel will be able to carry out a long-cherished scheme of spending the winter in the United States. They have arranged for a song recital tour, under the management of Mr. Wolfsohn, commencing on October 13th at Brooklyn and extending to San Francisco, where six recitals will be given, the party likewise visiting Canada. The tour will end in December, and until they return to London for the fashionable season Mr. Henschel will give singing lessons in Boston, while his wife will accept concert engagements in various parts of the United States.

MADAME CHRISTINE NILSSON is now visiting her native Sweden. She has not, of course, reappeared in public, but she sang Swedish national melodies to the Upsala University students who serenaded her.

THE final Sunday afternoon performance for the present of the string band of the Royal Artillery took place at the Albert Hall on Sunday last. Organ recitals will be given during the holiday months, and the Sunday concerts will be resumed in October, when also the Sunday afternoon symphony concerts under Mr. Randegger will recommence at Queen's Hall.

THE Princess of Wales distributed the prizes to the successful students of the Royal Academy of Music at St. James's Hall on Thursday in last week. Sir A. C. Mackenzie was able to announce that there were 504 students in the institution, which also has been endowed with two new scholarships and several new prizes. The Prince of Wales returned thanks for the Princess, stating that Her Royal Highness had always taken the greatest interest in everything connected with the science and art of music in all its branches. He reminded them that he was in a peculiar position, because he was also President of the Royal College of Music; but he nevertheless looked upon that institution as a sister of the Royal Academy, and felt sure that the competition between them would be merely friendly rivalry, for it was the desire and wish of both to merit the approbation of the country and to promote the art of music.

MR. KRUSE, second violinist of the Joachim Quartet, also during the past season gave some concerts at St. James's Hall on his own account. He will, we learn, lead the quartet at some of the earlier Monday Popular Concerts this winter.

THE Meyerbeer Prize of 5,000 marks has just been allotted to a young composer, Bernhard Köhler, of the Cologne Conservatorium. Meyerbeer stipulated in his will that the prize should be given to German students of exceptional talent under twenty-eight years of age, to enable them to study for six months in Italy, Paris, and three German cities—Vienna, Munich, and Dresden. Amongst the best known of the "Meyerbeer-Stipendiaten" is Engelbert Humperdinck.

MR. GEORGE REDWAY will add to his series of books for collectors a book on 'Old Violins,' by the Rev. H. R. Haweis.

# DRAMA

## RECENT BOOKS.

*Ibsen on his Merits.* By Sir Edward Russell and Percy Cross Standing. (Chapman & Hall.)—Of the latest two disciples of Ibsen who have undertaken to preach his gospel before a sceptical and trivial age, Mr. Standing is far the more fervent. Against the defence undertaken by Sir Edward Russell we have little to urge. The position assigned Ibsen is in this case scarcely higher than that we have ourselves recognized as his due. In his short essay, which is an expansion of a lecture delivered before the Senate of University College, Liverpool, Sir Edward concedes that Ibsen is infantile and parochial, which are the worst faults the more judicious of his enemies have urged against him. When in a supplemental chapter on Ibsen's latest play, 'John Gabriel Borkman,' Sir Edward declares that "there are two passages which may fairly excite disgust," we wonder his associate does not flatly refuse to walk through Coventry with him. Of one of these passages it is declared that it is an "outrage on feeling" and "contrary to art because offensively departing from truth"; the second is decried as "terribly foul, and surely not less foolish." No such half-hearted advocacy as Sir Edward exhibits is discoverable in Mr. Standing, whose praise of his hero is just a little irritating. We are exercised when we find applied to the temperament of the heroine of 'A Doll's House' by Sir Edward the term "noble"—surely the very last to be used in connexion with that very charming, but undisciplined and passably mendacious creature. Mr. Standing passes, however, from rapture to rapture. Certain of the personages are "gems of characterization." In imitation of words used by Friedrich Nietzsche concerning Wagner, Mr. Standing asks, may it not be "said of Ibsen that he has immeasurably increased the speaking-power of the drama"? Nowhere else in contemporary literature, we are told, "is the very heart and core of parenthood probed with such earnestness, fearlessness, intensity, or extraordinary power as is the case in 'Little Eyolf,' by our maligned Norwegian." Of Borkman, again, Mr. Standing says, "If Brand be meet type of the Archangel, Borkman might almost as suitably sit for the portrait of the Archfiend. How typical is each!" We will not deal further with Mr. Standing's worship. We find ourselves in accord with what Sir Edward says concerning more than one of Ibsen's plays, notably 'Hedda Gabler,' which we have always placed high in Ibsen's work. Sir Edward has, however, seen but three of Ibsen's dramas on the stage—'A Doll's House,' 'Hedda Gabler,' and 'Rosmersholm.' Our own experience of Ibsen's acted drama is considerably larger, but we are inclined to rank 'A Doll's House' and 'Hedda Gabler' higher than most others. These are, at least, more effective in presentation than are 'Ghosts' and 'The Wild Duck.' 'Peer Gynt' moves in Sir Edward something like wrath. It needs a position of influence in the Ibsenite ranks to say unchallenged "there are absolutely inane colloquies, designed to bring out Peer Gynt's self-sufficient, empty character, but sinking for the purpose to a very poor literary level. There is a coarse and frolicsome comparison of a philosopher to a tom-cat," &c., and there are, besides, "a series of ill-conducted repetitions of a feeble spiritual conundrum," and "a piece of curiously meaningless sentiment." The best proof of vitality in Ibsen is furnished by his surviving, not the unreasonable and implacable hostility of the opponents of everything new, but the indiscreet ecstasies of thick-and-thin admirers and idolaters, among whom evidently Sir Edward Russell is not to be counted.

In *The Mouse-trap* (Edinburgh, Douglas) Mr. W. D. Howells makes good-humoured fun of women who demand the suffrage. The little piece is in the form of a play. A young widow is rating the man to whom she is engaged for the views he has expressed on the great question. To change the subject he pretends to see a mouse. The lady instantly jumps on to a chair. Other ladies enter. All climb upon chairs, sofas, and tables, and all scream. At last all but the widow, with a concerted rush and scream, leave the room. A lovers' quarrel and explanation bring down the curtain.

*The Theatrical World of 1896.* By William Archer. (Scott.)—The successive volumes of Mr. Archer's 'Theatrical World' render it unique in its class. The only works that can compare with it in English literature are Henry Morley's 'Journal of a Playgoer,' Dutton Cook's 'Nights at the Play,' and a series of 'Theatrical Notes' reprinted from the *Athenæum*, of which a first and apparently final volume appeared in 1893. The last named may, of course, be dismissed from the calculation. Prof. Morley dealt with a few performances only, omitting those of most importance and occupying himself at least as much with opera as drama; and Cook, though fairly ambitious in scheme, omitted so much that reference constantly ends in disappointment. Mr. Archer meanwhile, whose collected writings cover the last four years, practically omits nothing. Everything English produced on the stage comes within his ken. Personally we could wish matters were slightly different. What he has to say concerning musical farce is written with a species of constraint, and is less interesting as well as less valuable than the companion matter. His dramatic criticisms, meanwhile, have established his reputation, and while to most lovers of the stage a reperusal of his expressed opinions is a pleasure, to some few his book is becoming indispensable. Mr. Archer's views are now familiar. Long known as the most stalwart upholder of the work of Ibsen, he joins in the condemnation of Scribe which distinguishes the latest school of French criticism. M. Sardou is also a pet aversion. For the anti-Hugo sentiment which is almost bound to follow we wait. Robertson is, of course, in disfavour, and Westland Marston is dismissed with contemptuous reference. Of modern work—that even which can least easily appeal to him—he is more tolerant, and it requires the assertive vulgarity of 'The Sign of the Cross' to rouse him to forcible utterance. He has much to say on the manner in which Shakespeare should be produced, and an open letter to Mr. Tree upon the project of that manager—subsequently carried out—of mounting 'King Henry IV.' is a part of the volume to which most readers will recur, connecting it with what is said in the introduction. Curious sidelights are thrown upon Mr. Archer's intellectual growth, and it is with some astonishment we learn that he was never able to get through the 'Pilgrim's Progress.' In defence of his views as to Shakespeare, he enters the lists against his whilom associate Mr. Bernard Shaw, whose "machine-gun style of criticism" of the performance at the Haymarket of 'King Henry IV.' is said to be "only paralyzing" in effect, by the critic's own showing "wildly overstated" and "grossly inopportune." This unexpected, albeit friendly arraignment of a fellow worker brings us again to Mr. Shaw's introduction, which insists on "the need for an endowed theatre." In Mr. Archer's view a theatre of the kind is not only possible, but desirable and necessary, and some pains are taken to show the plans on which it should be constructed and the functions to be assigned to it. What he regards as the new factor is that the English drama "has outgrown the great public, and must, on pain of dwindling away for lack of sustenance, find a medium through which it can appeal to a lesser, but still very considerable public, which is ready and eager to respond to

the appeal." The blight which during the past (and so far during the present) year has fallen on the higher drama he does not regard as specially ominous. So long, however, as a general public is to be pleased the art offered to it must necessarily be mediocre. He would have, accordingly, a handsome theatresufficiently endowed to despise long runs and to provide for the intellectual few a literary, dramatic, and artistic entertainment. This is not the place in which to discuss the feasibility of such a scheme. Mr. Archer is not the first by very many years to advocate a theatre of the kind, nor is the present his first effort in this direction. His dreams, to use his own words concerning his forecasts, "smack of the fairy tale," and much further advocacy will be needed before the smallest step in the direction at which he points will be taken. The indices are once more a commendable feature in the volume, to which also Mr. Henry George Hibbert contributes a synopsis of play-bills of the year.

*Acteurs et Actrices d'Autrefois.* Par Arthur Pougin. (Paris, Juven & Cie.)—M. Pougin's work is disappointing, telling the student nothing he does not know. So little is said concerning early actors in proportion to those of to-day, that a more satisfactory title would almost have been 'Acteurs et Actrices d'Aujourd'hui.' Practically, the point at which the record begins coincides with that in England of the Restoration, Raymond Poisson, the first actor concerning whom M. Pougin has anything to tell us, having joined the company of the Hôtel de Bourgogne in 1653, and Dominique (Biancolelli), who follows, having been brought to Paris by Mazarin in 1657. Of the former M. Pougin speaks as the creator of the rôle of Crispin. This is assuming too much. Poisson invented the black costume of Crispin in which he was painted by (Caspar) Netscher, whose portrait is reproduced, and was succeeded in the character by his son Paul and his grandson François. That he created the part is mere conjecture. Dominique was the great Arlequin, from whose traditions probably our own Rich (Lun) derived his conception of the part, in which, however, he seems to have gone beyond his original. Concerning other actors on the seventeenth century stage M. Pougin has very little to say, and the descriptions of the establishment of the Comédie Française, the Comédie Italienne, the Opéra, and the Opéra Comique occupy less space than any one of those institutions might exact. What interest M. Pougin's work possesses is almost confined to the illustrations, which reproduce many portraits, from those of the actors mentioned to those of Madame Sarah Bernhardt and Madame Réjane-Porel. A few views of theatres, a caricature or two, a representation of the Comédie Française crowning the bust of Voltaire, and other designs are also given. The notion of the task he has indifferently executed was suggested to the author by recent exhibitions, including the Exposition Théâtrale et Musicale at the Palais de l'Industrie. We wish the scheme had been more ambitious. Innumerable as are the works on the French stage from the days of Loret, author of the 'Muze Historique,' to our own times, we possess no work such as the first glimpse of M. Pougin's volume led us to expect.

#### Dramatic Gossip.

In his speech at the conclusion of the Lyceum season Sir Henry Irving announced that he would reopen in December, and promised new plays by his son Mr. Lawrence Irving (on the subject of Peter the Great of Russia) and by Messrs. H. D. Traill and R. S. Hichens. He spoke of the complaints that have been made against the Lyceum management as hardened and reactionary. This, if not intended

as humour, shows super-sensitiveness, since such complaints have never spread beyond the narrowest circle. Under existing theatrical conditions it would be more than cruel to blame a manager for seizing on a success wherever he can catch it.

THAT Mr. Forbes Robertson would be the occupant of the Lyceum during Sir Henry's absence, which also was announced, had leaked out before. Mr. Robertson has been long urged to appear as Hamlet, and it will be good news to the majority of playgoers that in that character his opening experiment will be made.

AMONG the company engaged for Drury Lane in addition to those already mentioned are Mrs. John Wood, Miss Kate Rorke, Miss Pattie Brown, and Mr. Henry Neville. The play will present, among other scenes, a panic on the Stock Exchange, the Jubilee ball at Devonshire House, and a Thames lock with its Sunday crowd.

THE autumn season at Her Majesty's will begin with 'The Silver Key,' which is still running, and a shortened form of 'The Taming of the Shrew.' The latter will, we suppose, be based on Garrick's 'Catharine and Petruchio.' Mr. Tree will play Petruchio. A production of 'Julius Caesar' and a revival of 'Hamlet,' with Mrs. Tree as Ophelia, are promised.

ON August 5th the 'Secret Service' company will sail for America, and their places at the Adelphi will be filled by a set of English interpreters.

A LARGE audience flocked to Her Majesty's on the afternoon of Saturday last to witness the farewell of Madame Bernhardt, but were disappointed of the valedictory speech which they had hoped to hear.

SOME doubt has been cast upon the more than half-promised appearance at the Shaftesbury of Mrs. Brown Potter and Mr. Kyrle Bellew.

IN consequence of the transference to the Adelphi of the American drama of 'Secret Service,' room has been made at the Comedy for the revival of 'Saucy Sally,' Mr. Burnand's rendering of 'La Flamboyante.' In this piece, first seen at the same house on March 10th, Mr. Hawtrey repeats his performance of Herbert Jocelyn, one of the best of his comic creations. Miss Lottie Venne replaces Miss Maud Abbott as Cecile; and Mr. Frederick Thorne, Mr. Ernest Hendrie as Jack Buncombe.

'A LABOUR OF LOVE,' a one-act play by Mr. Horace W. C. Newte, constitutes the *lever de rideau* at the Comedy. It is a fairly pretty and pathetic story of a supposed episode in the Indian Mutiny, and would, but for some superfluous and conventional comic scenes, be entitled to a measure of consideration. Mr. Cosmo Stuart and Miss Maud Abbott played the principal parts with earnestness and effect.

MADAME BERNHARDT has announced her intention to reopen the Renaissance Theatre in September with an adaptation by M. Pierre Decourcelle of the 'Secret Service' of Mr. Gillette.

THE Lyric will be opened on August 14th with a revival of 'The Sign of the Cross.' A resuscitation of 'The Silver King' will follow.

MR. ALEXANDER has acquired the English rights of 'Lorenzaccio' as amended, and is credited with the intention of himself playing the hero—a rather hazardous experiment. He has also a play by Mr. Louis Parker on the South Sea Bubble, the title of which is 'Change Alley.'

TO CORRESPONDENTS.—R. D.—W. H.—A. C.—M. A. R. T.—received.  
A. S. H.—Received, but too technical for us.

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